VOGUE



OFFICE COPY
Condé Nast Publications

"MAKE UP YOUR MIND":

Decoration

Clothes

Coiffures

Weight

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair

April 15, 1950

Price 50 Cents in U. S. and Canada
$1.00 All Other Countries

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Gown by Rose Barrack

© 1950, Mary Grey Hosiery Mills, Bristol, Va.

VOGUE TRADE EDITION

April 15

Fashion choices for spring

The fashion for spring and summer 1950 is flexible; there are many ways to look . . . and to look well. Vogue plots (on pages 51 through 65) some of the "things to decide this spring" . . . good-fashion choices for you to show and *sell* customers. Promote: these and many more:

full-length coats	*or short, flared coats*
slim sheaths	*easy-skirted full dresses*
sleeveless line	*full-sleeved line*
flaring-brimmed hats	*close little hats*
gloves to the elbow	*gloves to the wrist*
stripling shoes	*closed pumps*

PROMOTE and SELL these fashion stories from the April 15 VOGUE in advertising and displays

SEE "VOGUE SAYS" QUOTES ON PAGE 4, THIS TRADE EDITION

TAKE THE IDEA OF CHOICE THROUGHOUT THE STORE

For the beauty salon, see pages 52 through 55 . . .

SHORT HAIR *LONGER HAIR*

For the decorating department, see pages 90 through 91 . . .

"THE BOLD BEAUTY OF MULTICOLOUR" *"THE RETICENT ELEGANCE OF MONOCHROME"*

For the silver department, see pages 82 and 83 . . .

"9 CHOICES . . . A VOGUE CHART ON WAYS OF INITIALING SILVER"

Select good examples of each of these strong fashion points.
Show the possibility of choice, the range of choice . . .
and the specific good-fashion choices available at your store.

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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, APRIL 15, 1950, VOL. 115, NO. 7

Early beach news: Covered Linen shoes: 9 A.M. to 3 A. The sleeveless sheath

No-sleeves is the look of summer virtues. Sell, as Vogues shows, (on

Paris ideas, Paris colours! Young summer wardrobe Fashions at a price

On pages 106 and day/late-day Wilkens . . . back signed these, and completely

These are fashions-of-little-price; merchandise for source of good fashion, whatever the price. Stress the

As we go to press:

"Make the most OF BEAUTY
to sell more IRISH LINEN"
. . . so says the Irish Linen Guild
in promotional material
that inaugurates the new, annual
IRISH LINEN WEEK,
May 15 through May 20.
Retailers will find complete radio, advertising,
publicity, window-display suggestions
and a to-the-point sales-training
booklet in a graphic folio
available now, at no charge.
Write:
IRISH LINEN GUILD
1270 Avenue of the Americas
New York 20, New York

IRISH LINEN
LOVELY · LASTING ECONOMICAL

tops, skirts of straw

M.

A summer traditional makes this-summer news . . . more colours, varied shapes. Vogue shows (on pages 100 and 101) 16 examples of linen brought to floor level . . . in colours that are ready to wear (i.e. pine, beige) or white-to-dye. Promote linen shoe fashions from your stocks . . . from low-heeled casual shoes to late-day striplings.

at all price levels. Sell sleeveless fashions for their complete simplicity . . . for coolness, for their good-fitting pages 98 and 99, and throughout the issue) the sleeveless line in everything from city sheaths to sports wear.

"The covered-up top" is a good look . . . and an early "plus sale" with bathing suits. Vogue shows it on the beach, on pages 102 and 103: bulkiness, sometimes belted, sometimes hooded. A theme to sell the cover-up of shirts, jackets, sweaters.

"News made of straw" (pages 88 and 89) can be a smooth whole skirt of straw, or Swiss straw embroidery on a sun dress. These are "special" fashions to sell for their bright new idea, for their prettiness—with black.

American price, $50

There's news from Paris to sell now . . . for "Under $50." From Grès, Molyneux, Griffe, Fath . . . literal translations from the French. All by Martini. Part of their good fashion: the lightweight fabrics and their colour scheme—orange with grey.

107: junior-fashion news . . . a city/country, "young wardrobe from a young designer". Emily now with an older-age-group collection . . . demarked them with her signature of prettiness, wearable lines.

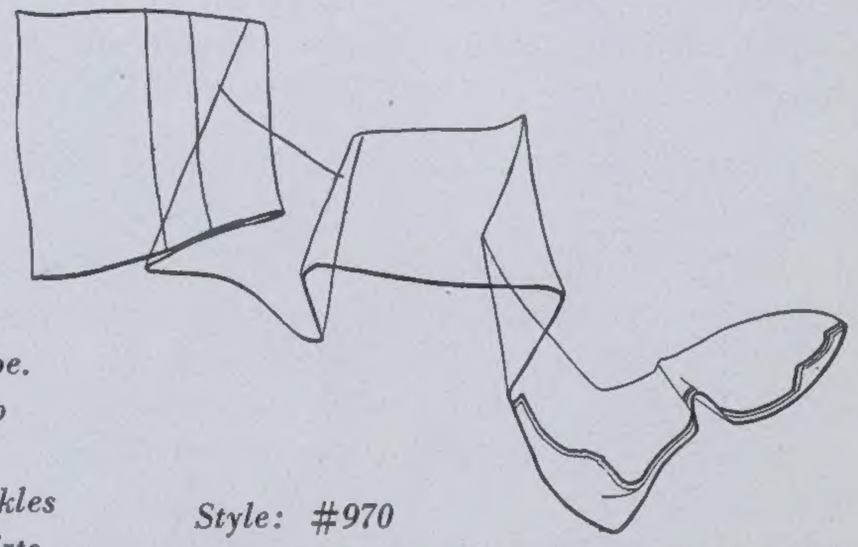
price plus value *promotions. Sell the idea that there is no price tag on fashion. Sell your store as a fashion points made on Vogue's page 112: the sleeveless look, pleats, black and white, velvet touches.*

PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

Spring/summer stocking news:
PICTURESQUE SCANDALS . . .*
with invisible toe.
A 1950 stocking fashion from heel to toe.
Because: the invisible toe keeps in step with new stripling shoes.
The "Picture Frame" heel† slims ankles to a fine focal point beneath shorter skirts.*
"Magic-twist" construction gives these 60-gauge stockings a duller, more flattering finish; more snag resistance.

*The names Picturesque, "Picture Frame", Scandals, and Magic-twist are trademarked.
†Patented: U.S. Pat. Nos. D151732 and D151733.



Style: #970
Colours: Burma Glow, Canyon Coral (self heel)
Sizes: 8½ to 11, regular length
Delivery: Immediate
SANSON HOSIERY MILLS, INC.
Empire State Building Sales Office
New York 1, N. Y.

To sell fashion, quote VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: APRIL 16TH

THESE "VOGUE SAYS" CARDS MAY BE ORDERED IN LIMITED QUANTITIES WITHOUT CHARGE

a. on 16" x 20" unmounted display sheets b. on 12" x 15" mounted display sheets c. on 5" x 7" tent cards for counters

Check the number and type of each card wanted and return this coupon to us, please (4/15)

VOGUE SAYS: *"Summer 'uniform'—day dress of linen"* a ☐ b ☐

VOGUE SAYS: *"City-summer look, 1950—sleeveless"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Organdie dress—blooming summer favourite"* a ☐ b ☐

VOGUE SAYS: *"Sum of separates—black, short, bare"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Sweaters are special news this year"* a ☐ b ☐ c ☐

VOGUE SAYS: *"Summer costume coat—little overcoat"* a ☐ b ☐

VOGUE SAYS: *"White—news in coats, short and long"* a ☐ b ☐

VOGUE SAYS: *"Linen shoes . . . 9 A.M. to 3 A.M."* a ☐ b ☐ c ☐

VOGUE SAYS: *"Black velvet touch—summer signature"* a ☐ b ☐ c ☐

VOGUE SAYS: *"City white is summer fashion news"* a ☐ b ☐ c ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York 17, N. Y.

To sell shoes/hats

SHOES

VOGUE SAYS: "Wear a white linen stripling with short skirts or long"
VOGUE SAYS: "This season—new plenty of linen shoes"
VOGUE SAYS: "Linen shoes—part of the fashion for colour"
VOGUE SAYS: "Shoe news—linen with patent leather"
VOGUE SAYS: "Navy-blue linen—city opera pump"
VOGUE SAYS: "For a day in town—linen pump with airy strappings"

HATS

VOGUE SAYS: "Wear a veiling mask for evenings"
VOGUE SAYS: "Wear a big, flaring-brimmed straw"
VOGUE SAYS: "Late-day shadow—big black satin hat"

To sell summer coats

VOGUE SAYS: "For evening-afternoon—long taffeta coat, short-sleeved"
VOGUE SAYS: "Costume coat—straight, long duster"
VOGUE SAYS: "The summer costume coat can be a jacket"
VOGUE SAYS: "For summer afternoons—short, flaring coat"

To sell summer dresses, beach ideas, separates

DRESSES

VOGUE SAYS: "Pretty news—short white organdie apron dress"
VOGUE SAYS: "Becoming—pink-embroidered, white organdie dance dress"
VOGUE SAYS: "White organdie—one view of summer dressing"
VOGUE SAYS: "News—sleeveless sheath with wide wave of collar"
VOGUE SAYS: "Wear a sheath covered—sometimes"
VOGUE SAYS: "Sheath from noon, now, through an autumn evening"
VOGUE SAYS: "Shirtwaist dress in summer language—now a new sheath"
VOGUE SAYS: "Wear a bare halter dress for late-day or country"
VOGUE SAYS: "Cape dress for days in town"

BEACH IDEAS

VOGUE SAYS: "Sun and sea news—beach bolero"
VOGUE SAYS: "News—beach bolero shaped like a long stocking"
VOGUE SAYS: "New-version beach parka—cotton ticking"
VOGUE SAYS: "New beach blouse—shirt extending into bloomers"

SEPARATES

VOGUE SAYS: "Memorable evening separates—white organdie skirt, red top"
VOGUE SAYS: "New evening separates—slick, short stem of pleats"
VOGUE SAYS: "Separates idea—close black top, floor-length organdie pleats"
VOGUE SAYS: "Cool summer formula—black top, white skirt"

To sell coiffure fashions

VOGUE SAYS: "Make a point of your hair—its longer beauty"
VOGUE SAYS: "Soft-short hair shows the shape of your head"
VOGUE SAYS: "Closer coiffures have emphasis on line"
VOGUE SAYS: "Your coiffure is personal, expressive"

To sell sweaters

VOGUE SAYS: "Sweaters—on the wave of the separates idea"
VOGUE SAYS: "Special sweater blessing—soft Cashmere"
VOGUE SAYS: "To-the-waist sweater—news of length"
VOGUE SAYS: "Sleeveless sweater—important member of the separates family"
VOGUE SAYS: "Evening cardigan news—chalk-white flourishes"
VOGUE SAYS: "Cashmere cardigan—evening jacket or bodice"
VOGUE SAYS: "Matching pullover and cardigan—valued plan"

To sell the fashion of monogrammed silver

VOGUE SAYS: "Choose a traditional marking for a traditional pattern"
VOGUE SAYS: "Initial choice—open script for a simple, Early American shape"
VOGUE SAYS: "French monogram for richly patterned silver"
VOGUE SAYS: "Combine an Old English marking with modern-in-shape silver"
VOGUE SAYS: "Maiden-initial triangle for an Early American silver shape"
VOGUE SAYS: "Use a triangle marking for bride's and groom's silver initials"

B. H. Wragge does textured silk over linen . . . our exclusive

BONWIT TELLER



New York Chicago
Boston
White Plains


B. H. WRAGGE likes the Texas look . . .
vital, vigorous! His newest suit for summer,
of imported Moygashel linen is Texas-touched
with richly-wrought passementerie,
inspired by the grillwork
of old Texas missions.
White, pink and crude oil grey.
Sizes 10 to 18, 59.95.
You may order this suit by mail.
Frost Bros.
San Antonio


George Platt Lynes
Modern as the morrow,
imaginative as a Degas
...Bendel Original of Swiss Damask Organdy
...blossom pink or blue, $195.
From our Immediate Wear Collection.
Henri
Bendel
10 WEST 57
NEW YORK 19 NY



Martini Designed

Two-piece pure silk shantung suit with stitched chiffon cuffs. Beige with brown, Paris grey with apricot, black with pink, all navy. 10-18. Under 70.00 without blouse. Saks Fifth Avenue, New York, Chicago, Detroit, Beverly Hills; Halle Bros., Cleveland; Godchaux's, New Orleans; The Montaldo Shops.

Vogue
April 15th, 1950

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Vol. 115, No. 7
Whole No. 1847

S.F.A's EXCLUSIVE SEASIDE BOW-CATCHERS: Frances Sider's salad crisp beach gear. A skirted, strapless suit and matching sun-coat of smooth, cool-feeling celanese rayon sharkskin. White, gold, coral or green with multicolored bows. Sizes 10 to 18, 22.95 each. From our Sportswear Collections, Third Floor, New York.



SAKS FIFTH AVENUE

NEW YORK · CHICAGO · BEVERLY HILLS · DETROIT · PITTSBURGH · MIAMI BEACH

WENCZEL



PHOTOGRAPHED AT SEA ISLAND, GEORGIA, BY HERBERT BARRY

sunshine... sand dunes... and "Sandbar"

Exclusive clean-cut striped cotton from Lonsdale in a three-piece play suit. Designed by Dorothy Cox

McMullen

Featured in finer stores—for names, write to J. R. McMullen Company, Inc., 475 Fifth Avenue, New York 17, New York

that ayres look—



L. S. Ayres & co.

INDIANAPOLIS

Linen Costume by Brigance



you can

b-r-e-a-t-h-e

while the new Jantzen
nylon high-topper
wisps your waist...
and hews your hips
to the new line!

we had a poem and we
added music to it...we mean
we've found a way to knit the marvelous
Jantzen patented breathing-top in
nylon...making a really sensational new
girdle (or panty-girdle)...a thoroughly nylon
light-as-air job that starts above the waistline
to give you the loveliest figure you ever had.
This is the only top made with knit-in boning...it's
wonderful-to-wear, trims your ribs, slims your waist, starts
your hips on a smooth career...and you can have it now...
in elasticized nylon net or Leno in Talon-fastened or
step-in styles...7.50 to 10.95...at most stores.

JANTZEN FOUNDATIONS, EMPIRE STATE BLDG., NEW YORK

Jantzen

a wonderful foundation

IMAGINE! AN OVERNIGHT LUBRICANT THAT LEAVES

NO OILY FILM...NO GREASY FEEL

Yes — imagine an overnight texture cream that permits you to look lovely *even while you're wearing it.* For now Velvet Texture Lotion gives you all the benefits of a softer, smoother, more youthful-looking skin — without the sacrifices of an unattractive overnight greasy look . . . disappears so quickly there's nothing to rub off on dainty linens, nightgowns — or husbands.

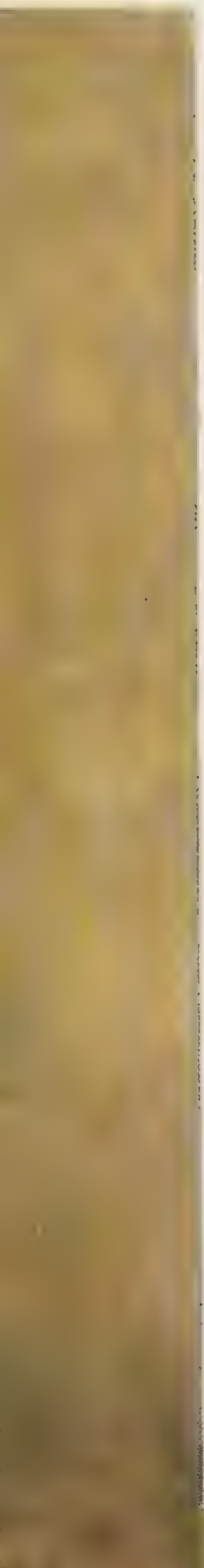


Velvet Texture Lotion

Charles of the Ritz



She's wearing Chen Yu's Double Peony...Clare Potter dress, Sally Victor hat, peonies by Flower Modes...all at Carson Pirie Scott.



ancient Chinese symbol of

love and beauty,

happiness and riches...

Chen Yu's

double peony

fascinating new double red for spring

in lipstick and matching nail lacquer

Double bright, doubly beautiful...a flame with rosy undertones...younger, more vital than any red you've ever seen. Wear Chen Yu's Double Peony on lips and finger tips. Wear it with everything you own...as a sign of all you hope to be in this spring of 1950.

Chen Yu Nail Lacquer is hypo-allergenic (safe for day-in, day-out use)...accepted by the Committee on Cosmetics of the American Medical Association for advertising in its journals. Lacquer 60¢, Lipstick $1.00. Double Peony package with both, $1.60.

(prices plus tax)

LONGER-LASTING...IT'S GENUINE LACQUER



CHEN

YU

CHEN YU INC., A DIVISION OF RICHARD HUDNUT

Listen to Walter Winchell, ABC Network, Sunday Nights.

Photographed by Weitzen in the Sherry Netherland's Carnaval Room



Nettie Rosenstein contrives a new décolletage for a short dinner dress gently moulded in
Julius N. Werk's new sheer "Extra Dry." Extra Dry woven with Enka Rayon has an interesting, crisp texture—new to sheers.
Bonwit Teller, New York; Neiman-Marcus, Dallas; I. Magnin, California-Seattle.

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*

VEILED LOVELINESS

Just as a fine veil flatters your face,
so does the veiled loveliness of
Berkshire's exclusive Nylace stockings
beautify your legs with a subtle,
dull flattery . . . and they cannot run!

Color illustrated is *Soft Accent.*

Hat by Florence Reichman
Shoes by Evins

sheer sheer

Berkshire

Nylace Stockings

Nylace Reg. U. S. Pat. Off. © 1950, Berkshire Knitting Mills

FRONT VIEW
BACK VIEW
ANY VIEW
narrows WAIST
narrows HIPS
narrows THIGHS
as no other girdle design can!



Narroline comes in satin, elastic-satin or nylon, combined with leno or powernet elastics; in white or blush.



NARROLINE ...for the smart



Choose Narroline in girdle or pantie style; Hi-Top or regular waistline; stretch or fabric back. Regular or full hip development; 14 or 16 inch length. Talon or slip-on style.

Gossard's flawless craftsmanship assures inside-outside quality, perfect fit. Unmatched value.

$10 $11 $12.50 $15

at good stores and shops everywhere or write

THE H. W. GOSSARD CO.
111 N. Canal, Chicago, U. S. A.
or 366 West Adelaide, Toronto, Can.

Narroline is for slim figures, too! Just a sheer mist of powernet and elastic-satin for you who need only a little smoothing. Slip-on style. White only. Boneless; 14 and 16 inch lengths.



ssard

PRESENTS...

narrow line

The moment you step into Narroline you'll *know* you've found the only girdle design that gives you the smooth, fashion-slim, action-free figure you've always desired! See the narrow panel smack over each hip. It does the trick by *limiting the elastic stretch,* subtracting unwanted inches.




Penaljo
wedglings
sliced thin in
orange,
lemon
'n lime
Thin, slim wedges of color . . .
pared to a minimum, not even a
bare inch off the ground
$8.95 and $9.95
PLAY ARCH
PATENTED
Penaljo . . . the only casual with this cushioned support
For the name of the store nearest you, write Penaljo • 2107 Lucas • Saint Louis

Wall paper from Schumacher, photographed by Palumbo

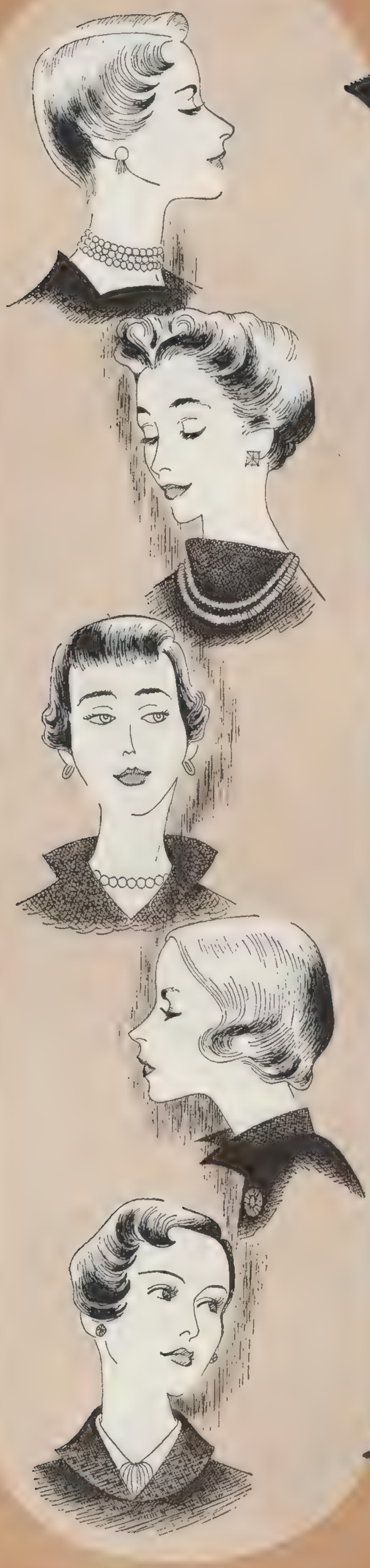


Peck *and* Peck

Beauty's siren snare...
gossamer pure silk organdy

Like the fleeting song of the Lorelei,
the whisper of checkered organdy
above the subtle rustle of a
rayon taffeta slip...a wisp of a dress
to drift along in...from now to a
summer dream. Navy or black
and white, sizes 10 to 18, 39.95

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE • ATLANTA





YOU . . . and YOU . . . and YOU—
will hail with delight these excitingly sheer nylons. FASHILON*—So breathtakingly beautiful . . . no heel reinforcements! So ankle-flattering with open-heel sandals! SHELL Foot . . . Briefest of reinforcements—for open vamp and low-cut pumps. 1.95

Only Kayser makes this patented Fit-All-Heel guaranteed not to twist!*

So, for good and fitting reasons ... insist on

KAYSER

HOSIERY • GLOVES • LINGERIE

*A Modeltex U.S. Pat. No. RE21889

*®

Greer's study in motion . . . In the news, in the know, in the 28 Shop®

Marshall Field & Company

Chicago

28 SHOP



$385

SUMMER

OPENINGS

in



Jeanne

FOOT SAVER'S

Joan

Seaside

Trojan

Summer-light styles

Open air drama—these new season Foot Savers . . . playing cool brown against creamy white . . . fashioning linen, mesh or frosty buckskin into lines that refresh as they flatter . . . featuring *fit* as only Foot Savers really can!

Only Foot Savers are made over the Shortback® Last which prevents looseness or gapping at the heel without pinching at the toe.

For latest style booklet and name of nearest Foot Saver dealer, write: The Julian & Kokenge Co., 262 South Front Street, Columbus 15, Ohio

city shadows . . .

For an irresistible combination
it's pure Moygashel Irish linen
that is crush-resistant and
a Mollie Parnis original design
(exclusively Jordan Marsh in Boston)
. . . soft little casual with smooth
city ways, so fashion-perfect
from now through summer . . .
Black, Shannon green,
blueberry or Crofter brown;
misses' sizes 10 to 20, 49.95

Hat by G. Howard Hodge



Jordan Marsh
DESIGNERS SHOP
BOSTON



Fashion & fit from heel to toe...

If you treasure your feet
yet desire the priceless quality
of good fashion...
you will love the delicate styling
and utter comfort of
Matrix shoes . . .

"your footprint in leather!"*





GOTHIC

MATRIX SHOES



DARCY

Matrix Shoes are priced $17.95 and $18.95

**Reg. U. S. Pat. Off., E. P. Reed & Co., Rochester 3, N. Y.*

1.



2.

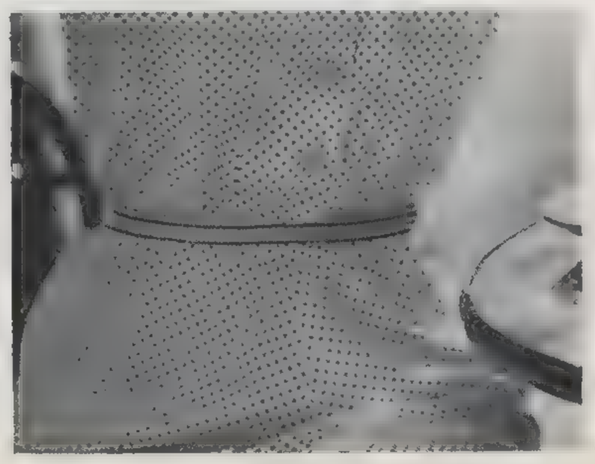


Sacony convertible:

more change for your dress dollars

1. wear it simply "as is" — cool, open-throated, carefree.
2. add a belt, a scarf, a jewel — add a new look every time.
3. its elasticized waistband is convertible too — blousing to your liking, flexing to your figure — without alterations.
4. even its fabric is a quick-change whiz! Cool, easy-tubbing Sacony-Ciella acetate rayon: in your valise one moment, on you the next— wrinkles hang right out! Misses' sizes. No mail orders, please. Watch your newspaper for local store advertisements. Write for FREE illustrated "Folio of Fashions" to Sacony, Dept. C-2, College Point, N.Y.

Sacony. CIELLA



3.

it's a wonderful buy—14.95



4.

City-going
Country-loving . . .

Soft little sleeveless dress, crisp little jacket.
For you who like best clothes
that can go anywhere, do anything!
In iridescent chambray with matching polka dot print.
Green, brown and wine with darker dots. Sizes 10-20.
So beautifully detailed for such a surprising price . . . around $15.





At fine stores everywhere. Write for the name of the one nearest you.

HENDERSON AND ERVIN
Charlottesville, Virginia

Henderson Casuals

ROCKINCHAIR ®

Wadsworth slips a

bright idea into your purse

for Spring

ACCESSORY COLORS

Cigarette Caddy . . . about $3.50

Powder case . . . . . about $3.00

(Monogramming extra)

Gay cigarette caddies and compacts in your choice of 9 spring-bright hues . . . chosen by leading fashion coordinators as the smartest accessory colors for Spring. Such a new idea. Such a bright idea. Choose yours at your favorite jewelry or cosmetic counter—have them personalized with your monogram.

Wadsworth **POWDER CASES**

Created by the makers of America's finest watch cases



Minuet

suddenly
it's
summer!

sunny linen shoes

by **Florsheim**



Flame



Spindle

Light, bright linens . . . in

cool pastels and crisp darktones . . .

crafted by Florsheim as fit companions

for your summertime voiles and chiffons.

The Florsheim Shoe Company • Chicago 6

Makers of Fine Shoes for Men and Women

Carter's tricot treasure

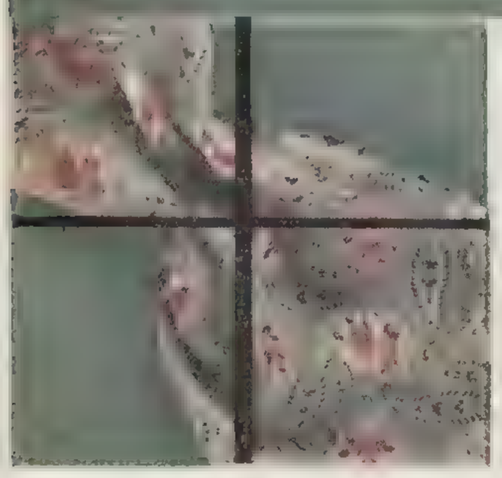


from a family of fine lingerie
made with Carter's baby clothes care

14-Karat nylon,
tricot nylon,
drenched with
Ametex nylon lace.
Fabulous traveler!
It will pack in a purse.
New camisole shoulders...
Knee-deep lace...
all in Champagne, white, or
aquamarine. Sizes 32-42, $8.95.
For store nearest you, write
The William Carter Co., Needham Heights, Mass.



hat by Peg Fischer



Like little pink clouds in a grey heaven, Reeves-Erenmade cotton chiffon voile, washable, Sanforized, Tebilized for crease-resistance. Grey, brown, navy, sizes 10-18, $14.95 at Lord & Taylor, New York . . . or for store nearest you write Reeves Brothers Inc., Erenmade Fabrics Division, 54 Worth St., N. Y.*

*won't shrink more than 1%

Reeves
ERENMADE
FABRICS DIVISION


HERBERT SONDHEIM
NEW YORK

Cool You... in

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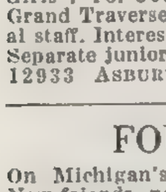
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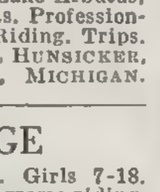
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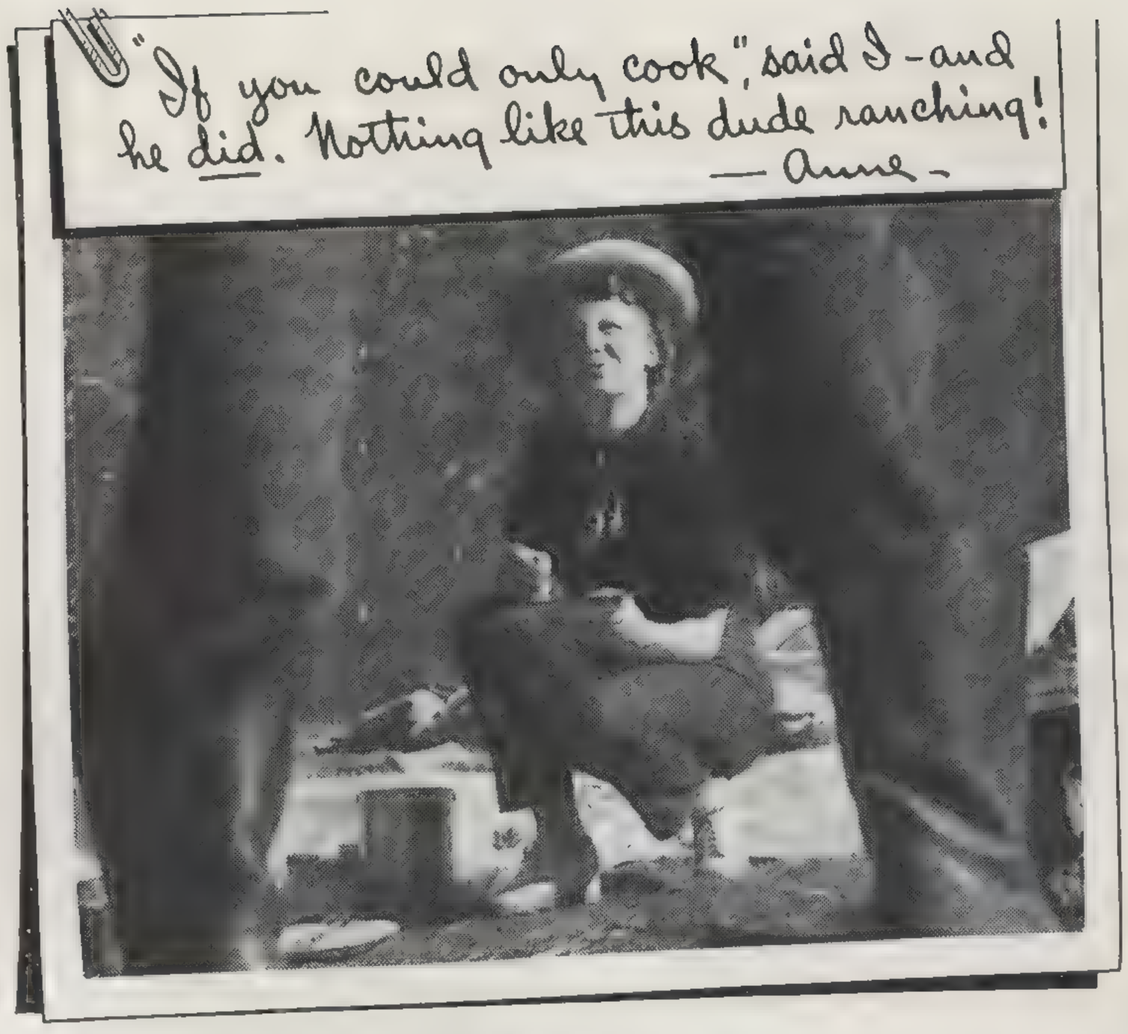
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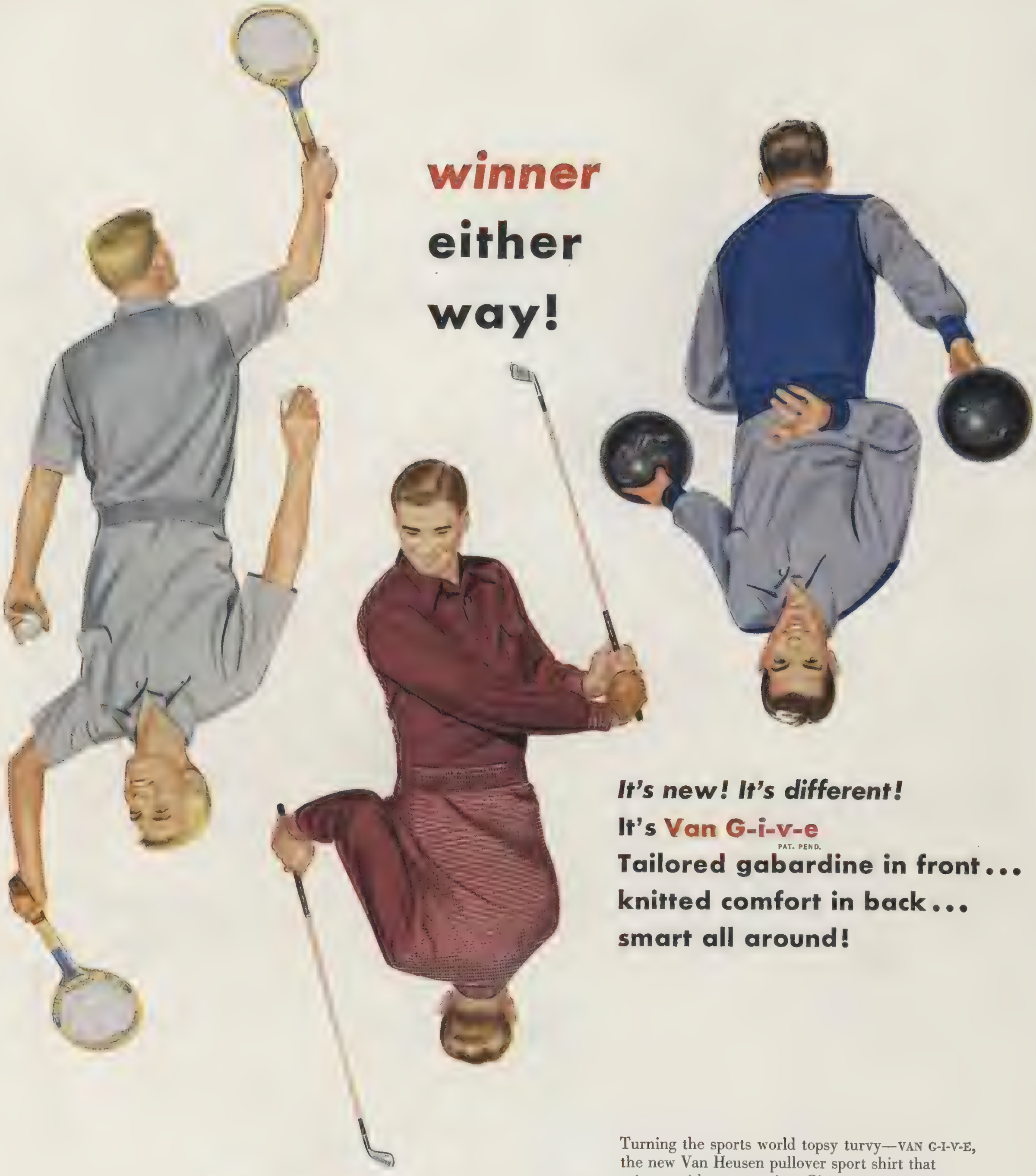
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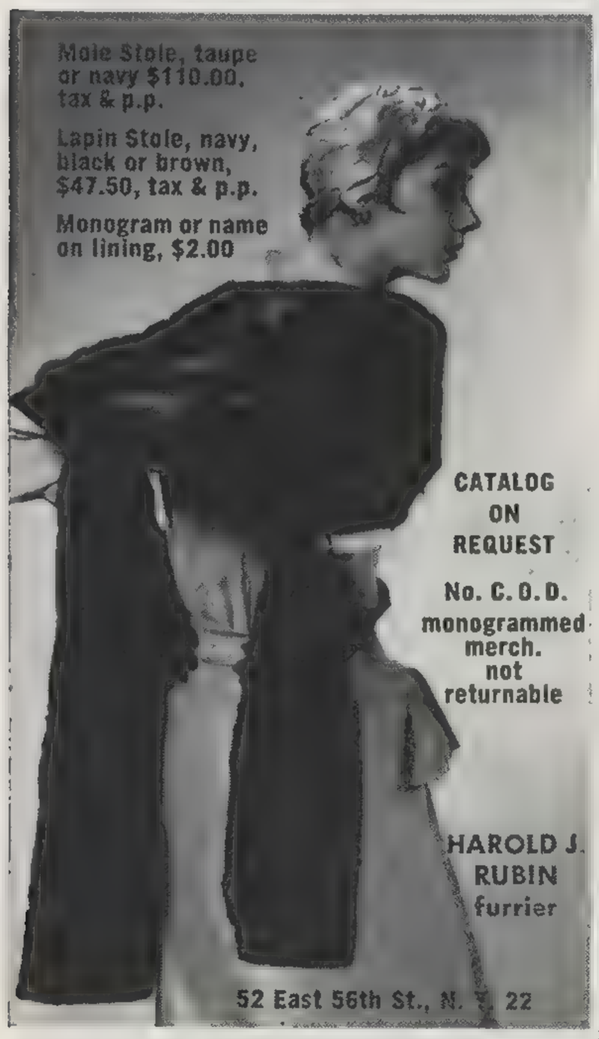
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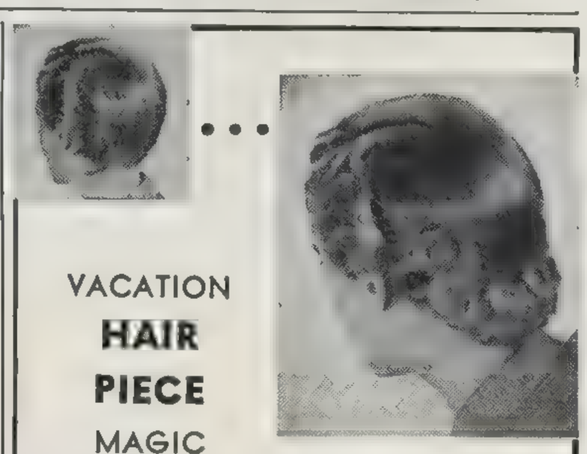
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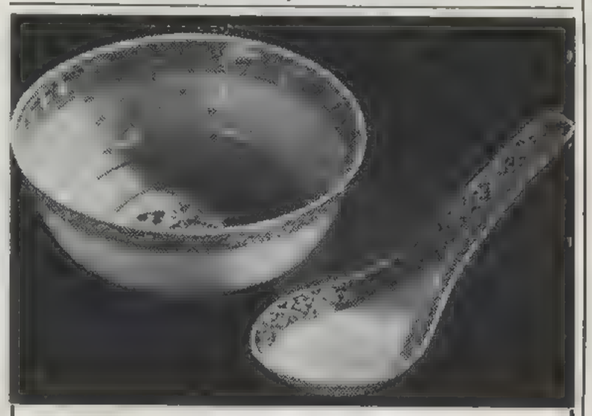
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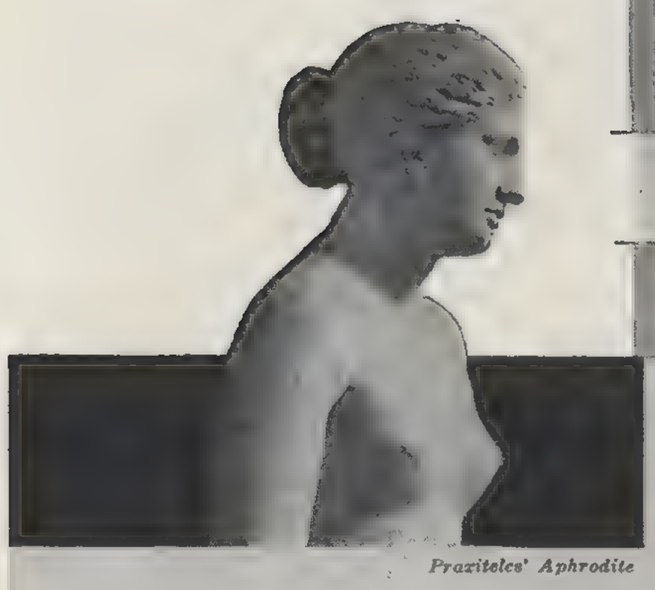
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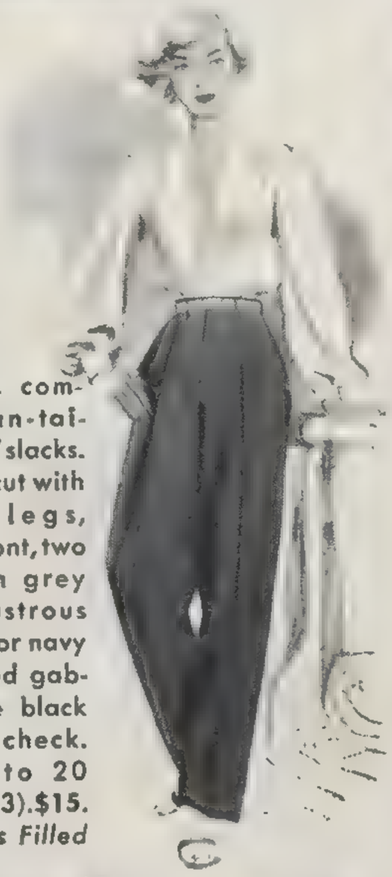


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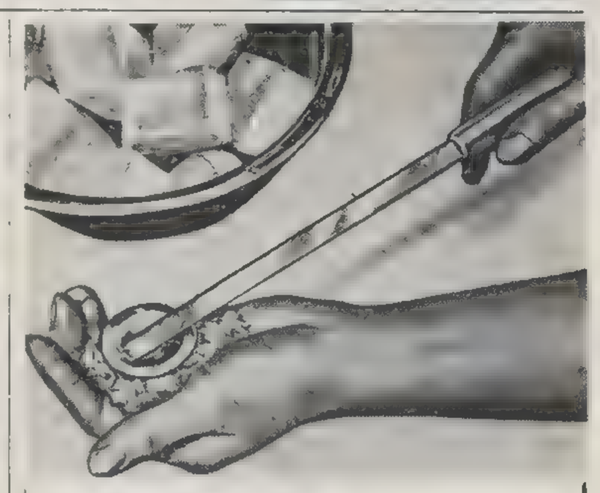


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EDITORIAL AND ADVERTISING OFFICES:
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VOGUE

INCORPORATING VANITY FAIR

APRIL 15, 1950, CONTENTS

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COVER: A new, dark grey—mascara grey. New way to wear it: with crackling white. In Moygashel linen, a pared shirtwaist dress by B. H. Wragge, $45. The white cowhide belt by Schaffer, $3.50. Gloves by Crescendoe, $6. Length of pseudo pearls by Elgin American (our ribbon), $12.50 plus tax. All, from Bonwit Teller. Dress, also Garfinckel's; Frost Bros.; Hudson's. Angled black straw hat, Lilly Daché. Lipstick, "Cherry" by Houbigant.

HORST

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VOGUE'S

EYE VIEW OF

? ? ? ? ? ? ? ? ? ?

Will you wear a star in your hair at night . . . or a little embroidered black veiling hat? A straight black linen sheath, to lunch . . . or an easy-skirted Shantung shirt dress? Dance in pointed shoes of spinach-coloured satin . . . or a pointy-heeled sole tied on with black violin strings? Cut your hair the shape of your head (or the shape you'd *like* your head to be) . . . or pin a chignon on the back . . . *or* wear it easily, semi-long and soft and ruffling in the wind? Will you choose a dress that is a Paris copy in grey and apricot . . . or a straight-from-America beige linen jacket dress? Will you wear a close little choker of pearls or a medal on a long narrow velvet ribbon? These are some of the little things you'll be making up your mind about this spring; all of them a part of the looks that add up to *your* look. (Some of the answers may be in the pages of this issue of Vogue.)

Will your house be clear and cool and pearl-like in serenity . . . or warm and full of colour and pictures and books and sewing and plants and photographs and shells and the things you like? And will you choose a table so 20th century that it is a theme without grace notes . . . or one your Italian great-great-grandmother might have had in her red-tiled wide-roomed palazzo? Will you serve a lunch, in the garden, of prosciutto and melon and a wonderful green salad . . . or sit in the St. Regis' pale pink roof and eat *truite bleue?* Will you make the point of your room a witty screen of drawings cadged from your artist friends . . . or spend your all on a magnificent carpet of flowers that decorates and almost furnishes the room itself? Will you put on your wall one great smashing design in colour, a painting large enough to fill the whole surface . . . or will you fill the space with twenty little paintings or drawings arranged with care, to give you pleasure in your own design?

These are some of the minor matters that you may be thinking about, deciding about this spring. But the way you decide isn't as important as *to* decide. To reach your own decision for your own reasons. And since a good decision is often part hunch, part emotion, part information, some of the answers may be—just may be—in this issue, every issue of Vogue.



MAKE UP YOUR MIND

about changing coiffures

Don't ask *us* why hair fashions change. And don't believe anyone who tells you, categorically, why. The hair hath its reasons that reason knoweth not. As of Spring 1950 there is still unresolved the versus of longish as against short or shortish. We have in general shifted from the Universal Equipment of shoulder-length locks (which dramatized the locks themselves) and have come in general to shorter, not necessarily short*est*, closer coiffures (with emphasis on line).

There are women who can go serenely through life with the same coiffure (a coronet of braids, say; or a huge bun at the neck), unaffected by the changes around them. And there are others who have the talent for making whatever coiffure they choose seem to *be* the fashion.

But most women are affected by the currents of change—and by the attitude of the men in their lives. Some men who are interested in Women, or in a woman, seem to feel a special sense of outrage when fashion in hair shows signs of a change. Any change. They have a proprietary sense about hair, a feeling which moves from Caroline's or Janet's hair to Women's hair. They *like* hair; and some of them feel privileged...nay, impelled...to cry aloud when one lock of the lovely stuff seems to be in danger. (These are the neo-Primitive types.) At the other extreme are the more complicated, subtle, and *noticing* men who are interested less in quantity than Effect. Pleased when a woman's hair becomes part of her general design...belongs to her face, her age, her walk, her hat, her clothes, her Day.

The thing is, now, to make up your mind how contemporary you are, or want to look. Whether you want to look all-of-a-piece with your shorter skirts, your unaccented silhouette, the throw-away elegance of your little, subtle hat, and soft-short hair to show the shape of your head...

Or, whether you want to make a point of your hair, rather than your coiffure; make its sheen, its colour, its longer beauty the most noticeable thing about you.

And, as you consider, you might remember that while a coiffure can often determine the final fact of smartness; while it may even become the characteristic of a whole fashion era, it is something more than fashion. It is personal and expressive and at its best when the way you wear it is evidently your own way—not something imposed by a coiffeur, or a trend, or someone else's idea. When *you* have made up *your* mind.

On these two pages: six coiffures—each quite simple, each longer than short. Although the line, in each case, takes a determined form—the point is the softness, the flattery, more than just the coiffure. *Opposite:* Longer than short, and with a wave coming in again at the curve of the cheek. A coiffure for beautiful hair. Elizabeth Arden. *Right:* Five coiffures celebrating *hair*. Each has appeared in Vogue at some point in the past six months (Miss Gene Tierney's among them—fourth photograph from the top). For their coiffeurs, see page 120.

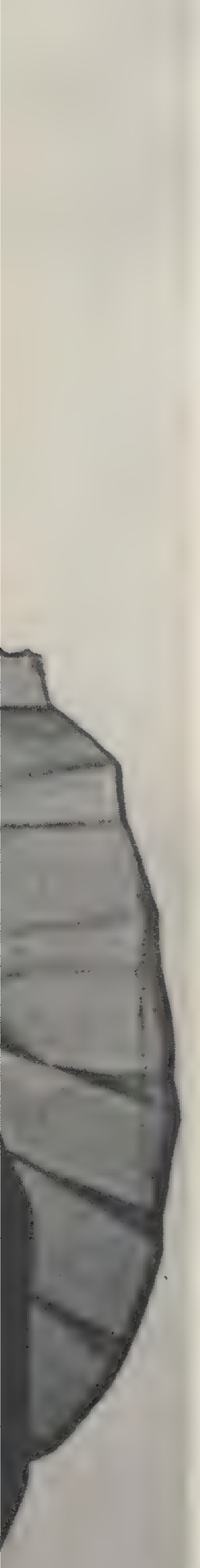


PENN



MAKE UP YOUR MIND

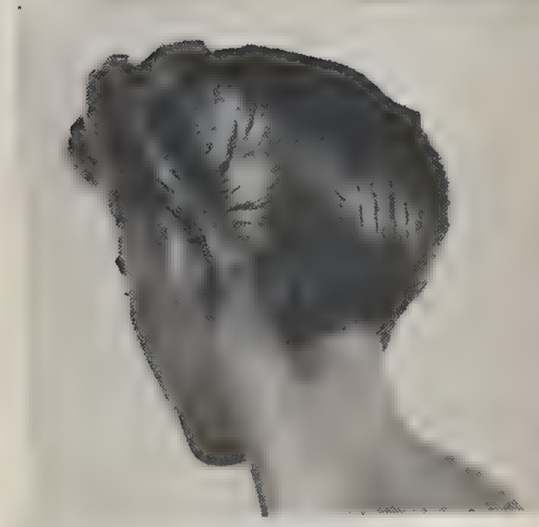
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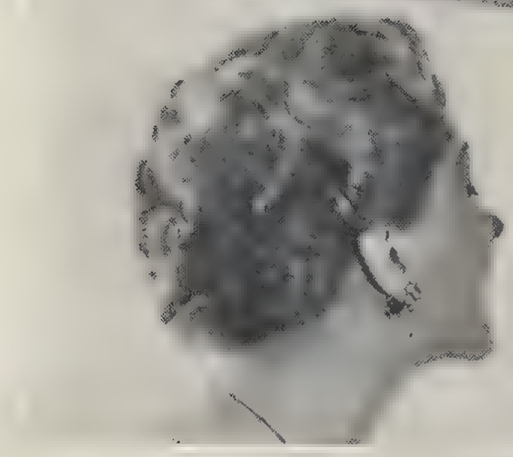




















On these two pages: eleven coiffures—each quite simple, each shorter than long. Although, in each case, the line is the point, rather than the *quantity* of hair—each has new short softness close to the shape of the head; a pretty soft shortness that wears well with little hats, shorter skirts, fresh simplicity of the new clothes. *Opposite:* Shorter than long—but a world away from being a shingle. Soft ends brushed up, swirled aside, fluffed. A new coiffure—and news—from Berthold. *Right:* Ten coiffures proving that short hair is a wide subject—subject to as many variations as, say, cloth. Each has appeared in Vogue during the past six months. For their coiffeurs, turn to page 120.

PENN

Make up your mind about CITY WHITE...

about THE VELVET TOUCH



City white is summer fashion news, news in coats, short and long. You might choose white for half a city costume, as opposite: a mantelet of linen with the velvet touch of black, flaring above the waistline of a slim black dress of wool alpaca. By Trigère, $195. The long gloves, black suède. All, Henri Bendel. Mantelet and dress, also at Montaldo's; Kaufmann's; Hutzler's.

Important to the new city-white coat, long or short: this summer's signature of deep black velvet touches. On the coat—as cuffs, collar; with it—as a hat. *Left:* short-sleeved duster, white Irish linen with bold strokes of black velvet (and a lining of cotton broadcloth). By Traina-Norell; about $335. Coat, jewellery, Bergdorf Goodman. Coat, also I. Magnin; Neiman-Marcus.

COFFIN



THE LONG,
FITTED COAT



BULKY COAT...
SHORT OR LONG?

Make up your mind about

THE COAT???

SHORT, FLARING COAT



Whether one coat makes your summer—or several: this is the news. the choice. But *decided* is the need for some sort of summer coat. *Left:* First question. Bulky coat, short or long? The long, bulk for afternoon, evening, in black Onondaga silk taffeta. Point—short sleeves. A Ben Reig design by Omar Kiam, $175. Saks Fifth. Next, short coat with wingspread; all-day matter. Beige Everfast cotton and rayon crash; by Vera Maxwell, $30. At Lord & Taylor. *Right:* The costume coat—full- or jacket-length? Long: a straight duster of navy-blue Brighton rayon crash; knitted red collar. Strapless sheath beneath. Together, $35. Peck & Peck. Bag by Jana, $8, plus tax. At Lord & Taylor. Next, the costume coat is a jacket, to wear with its own sheath. In rayon suiting: beige jacket; black dress. By Herbert Sondheim, $90. Rosette Pennington. *Opposite and below:* The long town coat in navy-blue rayon and cotton bengaline; white beauty spots. By Lo Balbo, about $85. Saks Fifth. Lambskin gloves by Ireland. $9. Bloomingdale's. Coat also, Halle Bros.; Filene's. White calf pouch. John Frederics. Next, the short, flaring afternoon-evening coat. Black rayon and cotton bengaline, red-lined. By Lo Balbo, $50. Bergdorf Goodman; I. Magnin.



STRAIGHT
COAT



COFFIN

THE JACKET
LOOK

Make up your mind continued





OPEN; CLOSED?
SHANTUNG; KID?



Open questions, all of these. The deciding factor in almost every case: becomingness. And the questions here are just a beginning—a cross sample of some of the prettiest, freshest news out. *Above:* Multiple question: for which material, which shape? Left to right: Closed opera pump in bright orange Allied kid, $21; stripping sandal in red Allied kid, $21; leafy sandal, $21, and opera pump, $20, in silk Shantung to be dyed. All, Saks Fifth. *Right:* One of this summer's blooming favourites: pale, bouffant, embroidered organdie. But if you take to it, how will you take it? Long or short? Both of these dresses could be seen at the same dance. Long: a strapless dress with separate poufs of sleeves. Pink-embroidered white organdie; by Ben Gam, $155; Saks Fifth. Short: white organdie apron dress, red velvet cummerbund, by Ceil Chapman, $110; satin shoes by Palter DeLiso; Dexdale 54-gauge nylon stockings, $1.95. All, Jay Thorpe. *Left:* A dress with less than no sleeves? Or a dress with sleeves its big point? Sleeveless: a black rayon crêpe sheath with a wide wave of collar, $50; Rosette Pennington. With sleeves: black silk Shantung sheath with great lantern sleeves in embroidered organdie; $40; Gunther-Jaeckel. Dresses, Larry Aldrich designs.

SLEEVELESS? SLEEVED?





BOUFFANT...LONG; SHORT?



COFFIN

LITTLE HAT? BIG HAT? VEILING?

The only three questions you can have on your head. And three from a happy multitude of possible answers. All by Lilly Daché. *Top:* Wine-red veiling mask for evening, stopped with fat roses. *Centre:* Like a coiffure, a cap of black ostrich curls; a dinner-theatre idea. Rhinestone earrings by Trifari; Saks Fifth. *Right:* Very big, very simple; a black satin, late-day shadow. Hats also Frost Bros.; Filene's.







Make up your mind

TO WEAR EVENING SEPARATES

Above: A blouse and skirt can be this: a floor-sweeping, shoulder-baring evening dress; cool, pretty, as crisp as organdie; for a summer dance, but not too elaborate for a quiet dinner, and a tense game of Canasta. The lady, about to "go out," still can't make up her mind. Stoffel organdie skirt and white-embroidered organdie top, in red (memorable red), belted with red grosgrain. By Ben Gam, $125 as a unit; Bergdorf Goodman; Carson Pirie Scott; Hudson's. Jewellery from Van Cleef & Arpels.

Opposite page: A blouse and skirt can be this: a slick, short stem of tucks; an evening dress for city dinners, small private parties, roof-garden restaurants. N.b. the same girl as above, with the same indecision; again in separates, in red organdie—but a very different look of fashion. Dress by Mildred Orrick in Stoffel organdie, $50; Rosette Pennington; J. P. Allen; Woodward & Lothrop. Verdura jewels. The furniture on both these pages was designed by Robsjohn-Gibbings.

RAWLINGS

Make up your mind TO WEAR EVENING SEPARATES

Opposite page: Madame, in quandary about the menu, is definite about this sum of separates: a close little black top with a knowing line of décolletage; a skirt that's a street-length soufflé of organdie pleats; a good formula for summer dancing evenings—cool, sharp, outrageously pretty. A rayon jersey blouse, Hafner organdie skirt, by Ceil Chapman, about $90; Bendel's Young-Timers; Filene's; The Dayton Co.; I. Magnin. Silver-set rhinestone earrings and bracelets, by Kramer; from Henri Bendel.

Below: And this is a sum of separates: black, short, bare; pared to the essence. A city dress, probable by day with a bright little coat; by evening, with jewels, a tiny hat—as here. Madame, in quandaries by telephone this time, is positive about her wardrobe. Skirt, $10; blouse, $7; by Chee Armstrong, in piqué; Saks Fifth; Woodward & Lothrop. Jewels, Van Cleef & Arpels. Lambskin gloves by Fira Krasotkin; Jay Thorpe.



RAWLINGS

Make up your mind:

ONE-PICTURE WALL *or* MANY-PICTURE WALL

Although they may seem dissimilar at first glance, the designs of the wall spaces in these two photographs come from the same impulse—the use of a variety of shapes and colours to make a single design. It is strikingly beautiful to use one enormous non-objective painting which contains, in one composition, the colour and shape variations of three or four smaller paintings. Instead of a group of paintings, separated by frames, there is only one—and that one is unframed.

Below: The wall space used for a composite still-life of small prints, paintings, and objects . . . a dark-painted wall arranged in an abstract pattern of Piranesi prints, Michelangelo drawings, a bust of Hermes, a *collage* of stones, old English prints and prints of sea captains, Greek medallions, and random paintings. The artfully cluttered wall gives the effect of intimacy, of a group of compatible guests, of gaiety and spontaneity—it has its own unity.

Opposite: The wall space used for a single still-life composed of abstract gradations of line and colour . . . Rothko's luminous canvas, that not only dominates the wall (it is eight feet high by five feet wide), but animates the whole room with a glowing sense of space and light and liberated shapes. The boldly sparse wall suggests a single guest of honour, serenity, undefined vistas, and an intangible excitement—it has its own diversity.

SCOTT HYDE



Above: THE MANY-PICTURED WALL IN THE NEW YORK APARTMENT OF EMMETT DAVIS.
Opposite: THE ONE-PICTURE WALL, A PAINTING BY MARK ROTHKO. "NUMBER EIGHT."

RAWLINGS

ROTHKO FROM THE BETTY PARSONS GALLERY





Make up your mind, cont'd.

A ROOM WITH MANY PICTURES

The Paris house of Mme. Georges Menier is a small, perfect, intact model of an *hôtel classé*. Built in 1743, it is exquisite in line, in proportion; in today's decoration it is personal, nostalgic. The little salon photographed here, like a room in a Flaubert novel with its tufted taffetas, potted palm, antimacassars, and inevitable silk lampshades, is the unexpected setting for many paintings. The room is given its peace, light, and space by the repeated mild gold of upholstery and silk walls; the many whites. Mixed with family photographs, the paintings are, from left to right: a large Gervex group in evening dress, above a small Renoir; a Manet portrait in pastel above a narrow Renoir double portrait; Monet's painting of his wife and son—a rare one, bursting with white sunlight, never publicly shown; a Berthe Morisot woman among flowers, above a Renoir profile; and, far right, a Manet portrait.

The dress opposite, brilliant, filmy, street-length, is one of the many little-evening triumphs in the Paris collections this spring. Orange (Paris' first colour) organza over a satin sheath, with a little tiered cape. By Alwynn, a rising new house with a young American as partner. At Hattie Carnegie.

IN MME. GEORGES MENIER'S PARIS HOUSE: A BEAUTIFUL CROWD OF PAINTINGS, FURNITURE, AND MEMORABILIA.

NORMAN PARKINSON


STEINBERG

Make up your mind

THE UNEMBARRASSED MIND

WOMEN are of many minds. With minor deviations, these many minds fall into one of three categories: the resistant mind, that abhors the unfamiliar; the promiscuous mind, that resists practically nothing; and the unembarrassed mind, which is rarer.

An unembarrassed mind may be defined as one free from prejudice and fearless of opinion; a mind aware, responsive, and independent, that knows a hawk from a handsaw, and in every area of judgment casts an honest vote. Especially in these days of pressures and propagandas, it is a mind hard to have and to hold, and imperative to cultivate. Lacking it we are lost sheep, or what is worse—captive sheep. We become the thralls of false dicta, of indecision and of error.

All those are in danger who impatiently dismiss the novel and challenging. All who too readily accept it. All who lean on convenient popular attitudes, who spare their minds and spoil their souls. All who ape the taste of others rather than trust their own. All who allow another's bias—a lecturer's, a critic's, a fashion expert's—to slant their own perspective. All who wait to see what somebody else says first.

The resistant mind, confronted by a De Kooning canvas or a Dylan Thomas poem, sees neither. An automatic iron curtain (picked up in the bargain basement of Facile Solutions, Inc.), insisting that the modern idiom is ugly and incomprehensible, drops between the mind and experience. The promiscuous mind, wearing the rose-coloured contact lenses of an indiscriminate enthusiasm for novelty, doesn't experience the painting or the poem either.

The ordering of shapes, planes, and colours on the canvas, the ordering of rhythms and images in the poem, are shut away from both of them forever. Only the unembarrassed mind, candid and uncorrupted, that gives each thing its chance and judges all things freshly—and deems them innocent until proved guilty, and valueless unless found worthy—can see the painting and the poem. More than that, only the woman so minded can see herself—and know herself.

The resistant woman, blindly limiting her experience of the world and the times, by the same inhibition limits her sense of herself. Any unwelcome longings, leanings, and hungers that dimly hammer at her heart she rejects as firmly as she does the De Kooning. The promiscuous-minded woman, with her mechanically rapturous responses, is oblivious to the self she really is. She yields to the vagary and the alien as well as to the Dylan Thomas poem. The first woman recognizes only her limits, or fancied limits. The second imagines that she hasn't any. The third woman alone sees where her limitations end and her possibilities begin.

In the intimate everyday realm of dress and decoration, where the self must be expressed at every turn, the woman who is unable to see herself clearly is up against it. If she is even a little unsure, there is a kind of agony that comes over a woman faced with the potentially joyful prospect of buying some new clothes or doing over a room. Into her mind rush myriad conflicting incarnations of herself and of her setting. She might go in for being willowy, fluffy, or clipped and sleek. She conjures up a room done in bold flat colours and low flat furniture . . . and then imagines it in mauve and green, with flowered cushions and white embroidered muslin curtains. It's fun, but it's futile if she can't make up her mind; make it up she must.

The woman whose airy-glassery Philip Johnson house grows vaguely reminiscent, after a month or two, of an overstuffed parlour of the 90's, needs to make up her mind which way she's going. The woman whose Balenciaga hat belongs with a different dress on another woman, needs to make up her mind who she is.

To all women even occasionally in the throes of indecision, our advice is leap before you look. Before you glance at a dress, before you finger a swatch of couch-covering, make up your unembarrassed mind who you are and where you're going—that's the decisive leap.

A WOMAN WHO MADE UP HER MIND, DRAWN HERE (BY STEINBERG) IN THE PROCESS OF CHANGING IT . . . ON HER MODERN CHARLES EAMES CHAIR, SHE PAINTS A VICTORIAN WREATH AND THE PYRAMIDS BY MOONLIGHT.

VOGUE, APRIL 15, 1950



MARIA TALLCHIEF IN "FIREBIRD"

The most spectacular success of the ballet year—"Firebird,"
and the tense, beautiful American Indian,
Maria Tallchief, in the New York City Ballet Company.
(Here with Francisco Moncion.)

JOFFÉ



GJON MILI

JOSÉ LIMÓN

One of the greatest modern dancers,
José Limón—austere, noble, and
often deeply ominous—is both the star and
frequent choreographer of his own company.

THE FINE ART OF BEING A STEPMOTHER

BY NANCY WILSON ROSS

Nancy Wilson Ross, the author of the novels, The Left Hand Is the Dreamer *and the current, richly written* I, My Ancestor, *is the stepmother of a boy and two girls, all in their teens.*

I HAVE used the word "art" in the title only after thoughtful consideration, not wishing to be guilty of any further loose handling of this solemn word. For, commonly, do we not speak of the "art" of mixing a salad dressing, or the "art" of giving one of those parties which remain at the highest level of gaiety without vaulting into rowdyism or collapsing into soddenness, or of half a dozen other social accomplishments, which, though lightly exacting, are hardly performed on the higher levels of the imagination. Yet, by definition, I believe the usage here stands, for stepmotherhood is, above all, a "skilled performance." More than that, it calls into play subtleties of the mind and heart not dissimilar to those demanded of any creative act.

(I will not speak here of the stepfather. For obvious reasons I do not feel qualified to discuss the finesse required of my male counterpart. Hazards there certainly must be for him, and rewards as well, yet I venture to suggest that the stepfather's rôle is not too unlike the real father's in our national life: rather dot-dash on the human relations side. Since he is type-cast as the "provider," the male parent—step or natural—is apt, because of the pressures of modern life, to remain essentially the man who comes to dinner.)

Whatever may be said to the contrary, the woman is still the focal point in any home, and the stepmother, in particular, whether she likes it or not, is always down front with the spotlight full on her. There is little chance for her to fade in and out as an unobtrusive, or even glamourous, background figure. If, by unhappy chance, she is, or has been at one time, the Other Woman, the initial demands laid upon her mind and spirit in connection with her husband's offspring will be comparable only to those legendary trials by fire and water designed to test Virtue.

When under first scrutiny by her new brood the stepmother must be able, figuratively if not literally, to carry water in a sieve, find strawberries in December and snow in mid-August, track magic birds to their hidden nests, and secure the lost golden keys to all secret boxes. These daring and exacting chores will, to be sure, immeasurably enrich her life, but as one novice-stepmother remarked in my presence with rather marked truculence, "I do wish people would stop telling me how my life is being enriched. 'Thank you very much,' I feel like replying, 'my life was already quite rich enough.' "

As a stepmother I frequently remind myself that I am far, very far indeed, from being a unique social phenomenon. My name, in the last thirty years, has become legion—though this glaring fact has not yet been properly accepted, or assimilated into the American folk-pattern. At least my generation has not yet entirely grown used to this extraordinary new relationship in the domestic picture. To people of my years, and those ten years younger or older (let us say those of us who had our childhood or adolescence before, during, or immediately after World War I) a stepmother was something rather special, and it must be admitted, something even faintly sinister.

I remember only one family during my growing years who had a stepmother. When encountering her at children's parties I always regarded this woman as someone quite out of the ordinary. I studied her with furtive intensity, waiting, I presume, for signs of hidden cruelty, or for evidence of favouritism toward her own child. This attitude must, certainly, have been nurtured in me either by the talk of adults, or from reading fairy stories and nursery tales wherein the stepmother was invariably presented as a baleful factor in the life of the young hero or heroine. These memories, rising in invisible miasma from the basement of my consciousness, were no doubt responsible for my own sense of embarrassment, inadequacy, and even fear, when first hearing myself introduced by my husband's children as, "This is my stepmother."

It is interesting to speculate on the origins and persistence of the legend of the Wicked Stepmother. Perhaps this character is, in time, destined to disappear from our folklore, for I understand that the vast radio audience of women who slavishly follow those adult fairy stories—the daily soap-operas—clamour to have their *mothers-in-law* presented as trouble-makers and irritants. If this signals the appearance of a new collective villainess, perhaps the stepmother as legendary evil protagonist is finally on her way out. She departs, it seems to me, still without providing any clear explanation of the purpose she once served in the folk psyche. After all, it is easy enough to understand the collective housewife-heroine's need to pillory the mother-in-law, the woman most directly responsible for every husband's failure to fulfill the rôle of dream prince.

IT IS now divorce, of course, which most often accounts for the divided homes and the assorted and scattered sets of parents, so much a part of contemporary life. The divided home has, indeed, become such a commonplace that in certain sections of America it seems almost the norm. A friend of mine—not a stepmother—told me about driving a station-wagon load of youngsters back to a coeducational boarding school near Christmas time. En route the subject under discussion was where they were all going to spend the holidays: with which set of parents, for how long, and so on. At last one little girl who had been silent throughout the entire conversation, spoke up wistfully, "I'm almost the only one in my class who doesn't have two sets of parents."

Obviously this little girl thought it would be rather fun to be going, say, one week to Philadelphia and one week to New York, instead of simply taking a train to Cleveland for the entire time.

If there is any balm in this incident for divorced parents, well and good. Of course it certainly can not be denied that the separation of parents and the forming of new home constellations is a trial for any child, yet I trust I shall not be accused of making a plea for the break-up of more homes by the suggestion that in a world of ever-mounting insecurity, a complex childhood may not be entirely calamitous. Divorce is certainly not the cause of the chaotic world in which children are now growing up. It is merely one symptom of deepening unrest, the disappearance of fixed points in our culture. Perhaps this whole experience of the divided home may not prove, in final essence, as traumatic as the alarmists would have us believe. If the separate homes in which children live, or visit, provide congenial, loving, and, above all, honest atmospheres, it is conceivable that their whole emerging view of life may be broadened and deepened. This could be particularly true for the adolescent who has had the good luck to acquire an older confidante during this trying period of personal growth, someone with whom the "truth" as the teen-ager sees it can be freely exchanged.

This leads us straight to the heart of our subject: the stepmother's rôle, her needs and responsibilities; the *artfulness* required of her.

AS I have already suggested, stepmotherhood is still a highly hazardous undertaking in spite of its increasing commonplaceness. "Oh, you poor thing!" cry the friends of one's earlier and presumably carefree days. Such a remark, fitting neatly into the pattern of early conditioning about stepmothers, is enough to send a chill of terror through the frame of the unfortunate subject. In response to this inner tremor, I assumed early in the days of my own stepmotherhood, an attitude of sheer bravado. "Children," I would say, when faced with something exceptionally onerous in the way of assigning tasks or offering correction, "this is your wicked witch stepmother speaking, and she wants you to do thus and so."

This formula succeeded in part because of the children's inherent sense of humour and natural grace which forgave and overlooked my obvious inability to assume my rôle in a simpler fashion, and in part because of the unfamiliarity of the attack. Its success led me to experiment with the use of other histrionic or quasi-literary phrases to indicate my wishes. The use of such devices, I have come to believe, is psychologically a sound procedure for an outsider who paradoxically is also deeply *inside*, a stranger suddenly become an intimate in the group formed by her husband, his children, and herself.

The single most important thing a stepmother has to do is create an atmosphere of domestic harmony, since her stepchildren have at some time shared—even if only by way of their sensitive psychic antennae—the tremors that beset adults during such major changes as divorce or death. So much of a child's future adjustments depends on early conditioning that if he has only a pattern of dissension and strain among adults to remember, his own later chances at making a successful marriage are not very hopeful. All children, and in particular the children of divorced parents, need to spend time among happy and adjusted adults in an atmosphere of peace and love.

As I see it, the stepmother has a chance to exert somewhat the kind of serene influence that favourite aunts exerted on the children of another generation. If a stepmother belongs to the family-half which has the children only at certain holiday times, she may find herself in the fortunate position of being the "party parent." Spared the strain of day-by-day discipline and guidance, she should be able to relax when the children share her house as intimate guests. Because it will not be a daily demand she can—in the manner of the favourite aunt—allow a little girl to make Tom Thumb cookies all over the kitchen. The rewards in this particular field of special grants and privileges are large ones, and the stepmother is by way of needing them. The child of a divided home is also by way of needing a little extra coddling and attention; stopping short, however, of that possessive over-attention, accompanied by subtle bribery, which is, of all possible sins, the worst that can be visited on the luckless child who stands between two warring family poles.

Much is asked of a stepmother in the matter of self-discipline. She is denied forever the careless ease, the rather cosy rudeness, of the parent-by-birth who can say in a flat voice with, apparently, no ill effects: "Oh, for Heaven's sake, stop that at once!" "Do as you're told!" "Stop whining!" "Go upstairs!" "Girls of fourteen don't wear ropes of pearls." "No, you may not have that dreadful little Jenkins boy for lunch again," and so on.

The stepmother must be at all times poised and temperate. If her situation is complicated by children of her own, she must *never* fail in scrupulous impartiality. She must manage both detachment and warmth in one and the same moment; always interested but never prying—this above all!—to show no undue curiosity about the other home or its occupants, or the stepchild's feeling toward the other household. It is exceptional good luck—and unfortunately not common—for children as well as adults, if a civilized rapport can be maintained between the two households, a social attitude that certainly gives children their best chance for normal adjustment.

The stepmother should—particularly in her first encounters with her problem, when she has the advantage of being a figure of unfamiliarity—be firm when the occasion requires it, but never too stern. If she is nervous, and she will be, she must remember that the stepchild is equally nervous and is harbouring besides—no matter how guarded the exterior—a profound distrust of her. This necessity for moderation is a constant challenge to her ingenuity in techniques of correction, and here is where the theatrical and literary devices mentioned earlier can come in very handy. Of course I do not mean to suggest that the magic phrases I, personally, have hit upon are the correct ones either for a crisis or even the occasional tussle.

FOR instance, there is a charm I have found unfailingly reliable in quelling a certain kind of tempest. When the whining or backbiting common among children of a certain age gets under way I cry aloud with exaggerated sweetness, "Charm, children, charm at all costs!" (I suggest this be said quite loudly and clearly, and, if necessary, repeated with an amateur Gertrude Lawrence approximation of theatrical gestures: "Charm! Charm!" and again—with even more lyrical sweetness—"*Charm* at all costs!") This dramatic approach to the tension of a singularly charmless moment invariably has the same effect as that of a stranger's voice or face thrust forward on a screaming infant: surprise, amounting to shock. Afterwards there may come a day when a raised forefinger and the single word "Charm," uttered with an air of false but pleasant insouciance, does the trick. (Of course, on such occasions, maintaining an air of "false but pleasant *(Continued on page 125)*



WANDA LANDOWSKA

The world's greatest harpsichordist

BY RUSSELL LYNES

WANDA LANDOWSKA, who is certainly the greatest harpsichordist the world has seen for at least a century and a quarter, is a revolutionist as proud and precise as a Bach fugue, as soft-spoken and as firm as the lute tones of her instrument, and as uncompromising as a tuning fork. She is a tiny woman, not more than five feet tall, with black eyes and black hair and a long nose. She is clothed in a myth which, like the velvet Renaissance gowns she wears for her recitals, is carefully tailored to her dream of herself. The dream was born years ago when she was a child in Warsaw, and the myth has been seventy years in the making.

To a relatively small circle of musicians and connoisseurs, Landowska has been for forty years a symbol of musical perfectionism, scholarship, and virtuoso brilliance as great as that of Hofmann or Horowitz, but the cult of the harpsichord, of which she is the unquestioned high priestess, has grown slowly. The reigning instrument of the sixteenth, seventeenth, and eighteenth centuries, the harpsichord, which has two and sometimes three banks of keys, is a closer relative of the guitar than of the piano. (Its strings are plucked, not hit by hammers as in the piano.) Until Landowska rescued it from near oblivion, it was regarded as a rather quaint contraption that was made to tinkle pleasantly by a few antiquarians. Landowska managed to perpetrate a musical revolution with it. Four years ago, RCA Victor somewhat reluctantly issued a small edition of the abstruse "Goldberg Variations" by Bach as a "prestige item" played by Landowska. To their astonishment, in the first year after the release over fourteen thousand albums had been sold, as many as the normal sale of a popular symphony. Victor has no explanation of why it happened; Landowska takes it for granted. "It is my fault," she says, "The victory was finally won. The harpsichord conquered the position which it deserved."

The high priestess of the harpsichord, which is the most exacting of all keyboard instruments, presides over her cult from a large Victorian apartment that looks down on Central Park in New York. At one end of her long white living room are two grand pianos, a clavichord, and a harpsichord. all of them covered with tailored canvas. Beside the harpsichord is a small table on which sits a metronome, a tray of sharpened pencils, a bottle of cologne, two rulers, a magnifying glass, a stack of pads of various sizes, and a bottle of ink eraser. On the music rack is a score carefully edged with cellulose tape. Her secretary lays out Landowska's tools as though they were a surgeon's instruments.

For Landowska is a sort of surgeon. With extraordinary precision and sensitivity her talon-like fingers delve into the body of early music, laying bare its bones and nerves and vessels, discovering what makes its heart beat, and searching to discover its soul as well. "I do not try to achieve perfection," she says. "Perfection is death. I love the life; first of all I love the work. This is divine, to bring the life out of each note."

Often for fourteen or sixteen hours a day she sits at her harpsichord, working until two or three in the morning. She does not practice as other performers do; she never consciously memorizes—she studies. She pores over her scores, marking them with red and blue pencils, making notes to herself ("*Pour l'amour de Dieu*," she writes above a passage in a fugue, "Don't play this too fast.") When she plays her eyes are closed. "I am only very happy and very sure with the eyes closed," she explains, for only then can she see the score clearly in her mind's eye with all her notations on it. The number of scores thus stored in her memory is tremendous. When she was asked by a pupil some years ago if she could remember a particular Scarlatti sonata, she replied, "Yes, I know about two hundred of them."

In the presence of her gods—Bach, Rameau, Couperin, and Mozart—Landowska is a woman of profound humility, but with other mortals she is often vain, vindictive, and scornful. Her vanity is, paradoxically, one of her more attractive qualities, for it is quite simply her unrepressed enthusiasm for her own intelligence and artistry. When she was recording *The Well-Tempered Clavier*, she said: "It has to be superhumanly perfect. The greatest piece of music ever written must be given the greatest performance possible." When she had finished the recordings early this summer she was satisfied. "This is magnificent," she exclaimed. "I could not do it again."

Her first success was forty-three years ago when she was asked to play for a congress of musicologists in Basle. None of them, she claims, had ever heard the harpsichord performed before. "It was a revelation to them. They were crazy for it," she exclaims.

It was a long time before Landowska had become the high priestess of a cult, but the myths and the dreams started early. When Wanda was born, the myth records, she was given to her distraught father who hadn't thought to get a cradle and so opened the piano and bedded his daughter there. In any case, Landowska's intimate intercourse with the piano started at a tender if not at a raw age. She took her first piano lessons at four, and according to her story, she made up her mind then and there to devote her life to the compositions of Bach.

At fourteen she was sent to study composition at the conservatory in Berlin, and among *(Continued on page 116)*

WANDA LANDOWSKA IN 1937, WITH HER PSALTERION, A 16TH CENTURY INSTRUMENT. AN EXTRAORDINARY PHOTOGRAPH BY LANDSHOFF.





Above: Madame Minister, Perle Mesta, Envoy Extraordinary and Minister Plenipotentiary of the United States of America. *Below:* In the cathedral: standing at left on the second aisle, Mrs. Mesta with the diplomatic corps at the *Te Deum* Mass, celebrating the birthday of H.R.H. the Grand Duchess Charlotte.

LUXEMBOURG

BY PERLE MESTA

United States Minister to Luxembourg

ONCE, some ten centuries ago, a nobleman named Count Sigefroi decided to lay aside his shield and lance and settle down to a life of peace. Young and handsome, Sigefroi rode for weeks over the hills and valleys of western Europe, until one day, as he paused to refresh his mount at a pond not more than a spear's throw from the confluence of the Alzette and Petrusse rivers, he found his Utopia practically in his own front yard on a strip of land supple with hills and valleys, which he had inherited from a Carolingian ancestor. It was spring in the year 963 A.D. "Here," Sigefroi said, "I shall build my castle, here I shall remain."

Nestling in the hills of France, Belgium, and Germany, the Grand Duchy of Luxembourg is a monument to Sigefroi's good sense. With the strength and pride that belies its size. Luxembourg has withstood a thousand-year-old history of wars and sieges, sackings and bombardments. strafings and occupation.

In a sense. this is a land of extremes. The narrow streets of Luxembourg City are paved with cobblestones, lined with buildings that seem to lean forward with age to form gentle canopies over the narrow sidewalks. The main highways leading in and out of the city, however, are broad and smooth and made of asphalt. Almost all the motor cars in Luxembourg are American-made and the latest models—even the garbage trucks are replicas of those seen in New York. This is an industrious, methodical metropolis, solidly built on a miniature scale (although the river Alzette is no wider than a good broad jump, the numerous bridges that span it are huge). The city is extraordinarily clean. A steam train, affectionately known to the residents as "Charlie," travels through the centre of the city carrying passengers and cargo, puffing away at a low speed through the jumble of solid bourgeois buildings.

Most shop signs are printed in French. French and German are the languages used in newspapers. Luxembourgian, a mixture of French and German, is used only conversationally. A knowledge of either or both of those languages makes Luxembourgian conversation tantalizing, but, although one recognizes familiar sounds, the individual words remain undistinguishable to the outsider. Most Luxembourgers are educated in Brussels or Paris—some five hours distant by motor car. As a result they combine a strong nationalism with a firm international point of view. Business interests are constantly taking them to the large European capitals, and holidays are synonymous with crossing the frontier.

Although most people think of it as an industrial country, which of course it is, Luxembourg's life is deeply rooted in the land as well. The low hills and valleys are worked and tended as if they were back-garden flower plots. The country air is sharp with an unexpected mountain freshness and among the farmhouses one can occasionally see the outline of a mediæval castle: ruins of fortress walls, watchtowers and turrets, their bleakness interrupted by a single bright green shutter where the caretaker lives. The one-story, black-slate-roofed farmhouses are freshly white-washed or painted pink, blue, or green and often have espaliered fruit trees growing on their south walls. (These black-slate-roofed tops were used by U. S. fliers as frontier marks during the war.)

The Luxembourg farmer is a small landed proprietor; one hundred and fifty acres is considered a big farm. He grows potatoes, wheat, fruit, raises some cattle and produces some dairy products. Because I felt that knowing something about these farmers and talking to them about America was one of my duties, I made a point of driving out to visit them on Sunday afternoons; these duty calls are now one of my greatest week-end pleasures. I found the farmer's way of life substantial and comfortable. Although he may live in a hundred year old farmhouse without steam heating, he often has a modern tiled bathroom with double wash basins. A tractor is usually in his barn, garaged next to a new American car. His wife has an electric washing machine and electric wringer—both probably in top-notch order in spite of their prewar origin.

Farm families are large and the children are trained to carry on the farm traditions. This is true even of the girls who are usually sent to France at the age of twelve where they spend about three years, learning to speak the language and absorbing French farm methods. On their return they round out this training with a stint at sewing school plus practical work on the farm and in the farmhouse. After school *(Continued on page 126)*

Below: Madame Minister regularly visits nurseries for war orphans—often bringing toys; her name is on many Luxembourg charity committees. *Right:* The town of Clervaux, with its mediæval fortress, church spires, and clustering houses, seems like a scene out of Wuthering Heights.



NEPO



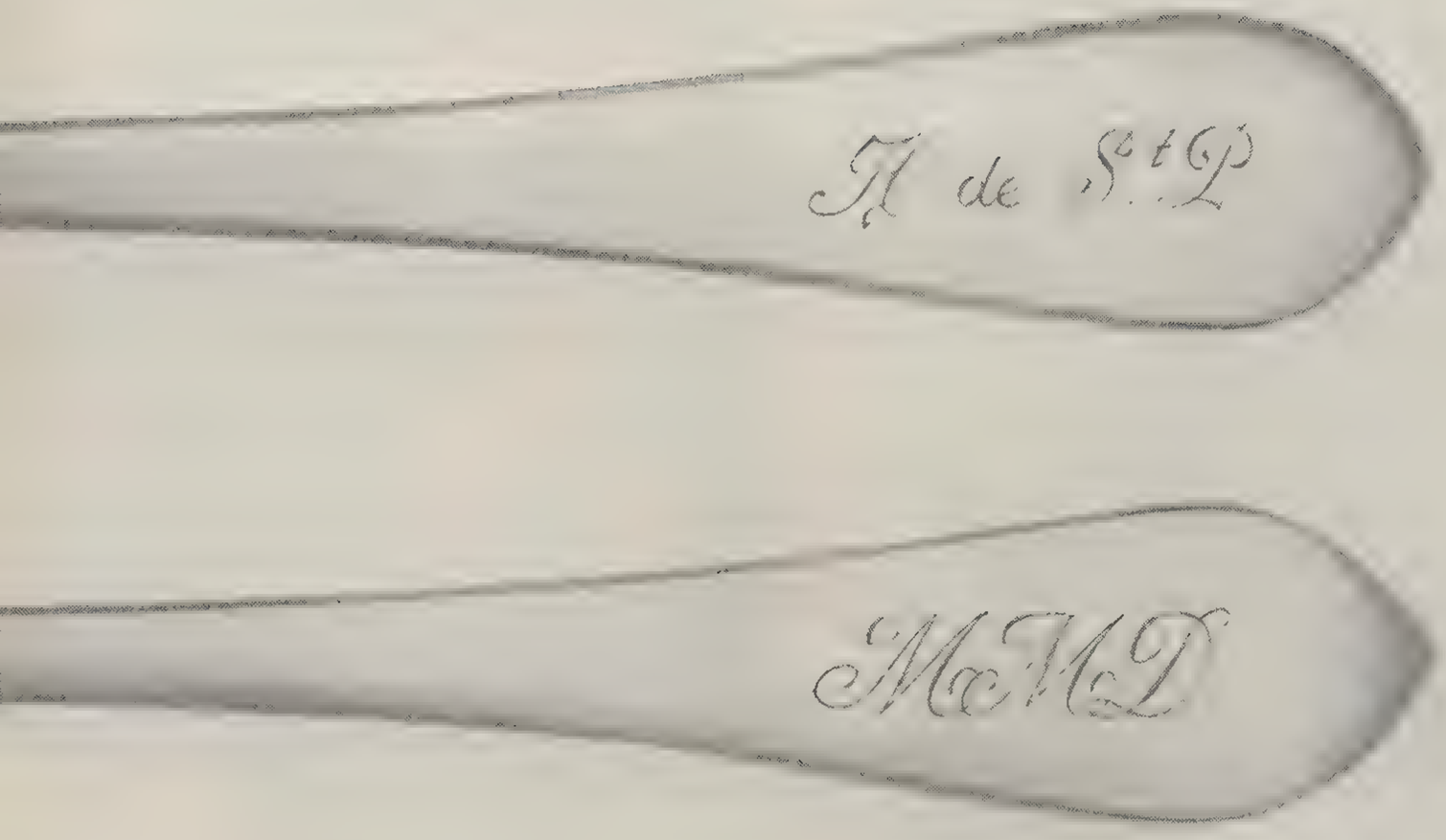
MRS. BARRY BINGHAM, whose husband is Chief of the ECA Mission to France until June, is an ambassadress of good will on her own—with her lively charm, her blond delicate good looks, the traces of her Richmond origin in her voice. Four of her five children are with her in Paris; her oldest boy is at school in Switzerland. Photographed in her Paris house, Mrs. Bingham is wearing a black embroidered white organdie Schiaparelli dress.



MADEMOISELLE YVONNE DE CONTADES, young beauty of Paris, is the daughter of the Comtesse de la Bégassière. Photographed in the house of the Comtesse de Polignac (Madame Lanvin's daughter) against a Christian Bérard mural, she wears an outstanding example of the "black-and-white" wave in Paris, a dream-dress by Lanvin—black Chantilly lace on white tulle; a lace Empress Eugénie cape. In New York at Hattie Carnegie.

NORMAN PARKINSON





RUNNING INITIALS

Mrs. Harry Burchell Mathews, the former Agnes de St. Phalle, selected "Open French" eighteenth century script for her silver, an early American shape, "Pointed Antique," by Reed & Barton.

OPEN SCRIPT

Miss Mary Marshall Damon, who is engaged to Allen Farish Maulsby, chooses a traditional marking and pattern. The script, "Open American"; her silver is Watson's "Colonial Antique."

NINE SILVER MARKINGS

Here, as decided upon by nine young women of taste, nine choices —a Vogue chart of the approved ways of initialing your silver.



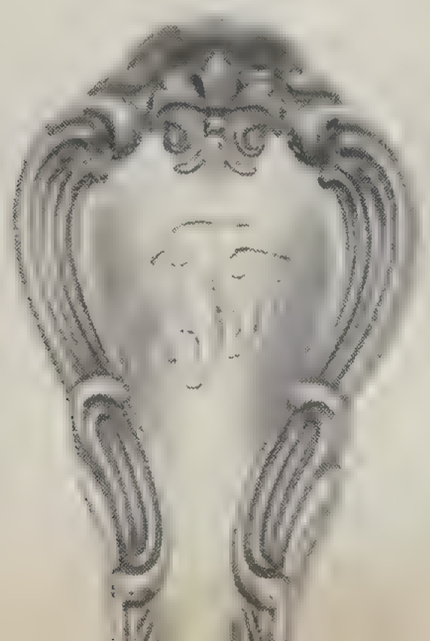
AN OLD ENGLISH MARKING

Mrs. John Lloyd, the former Kate Angeline Rand, proved that the old and the new can be attractively combined by having "Open Old English" script initials engraved on her modern silver, "Continental," by International.



FRENCH MONOGRAM

Mrs. Raymond French, the former Joan Chrysler Foy, uses a modern combination of initials in "Entwined French" script. This marking is particularly good for a richly patterned silver, such as her "Chantilly" pattern, by Gorham.

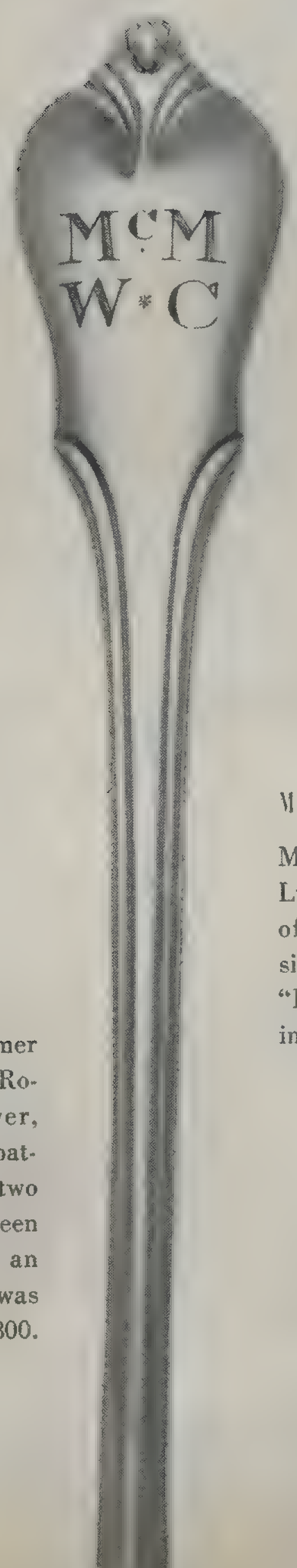


ENGLISH MONOGRAM

Miss Mary Elizabeth Weston, who is engaged to Edwin Richards Bigelow, has chosen "Entwined English" script for her silver, Towle's "French Provincial" pattern. With a monogram made of maiden initials, the surname initial is placed between the others.

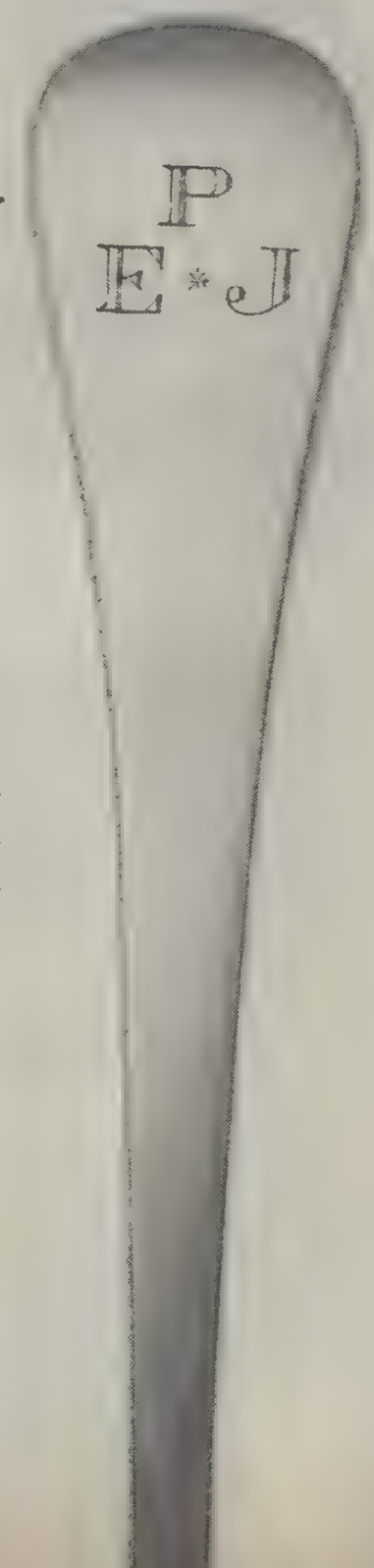
BLOCK MARKING

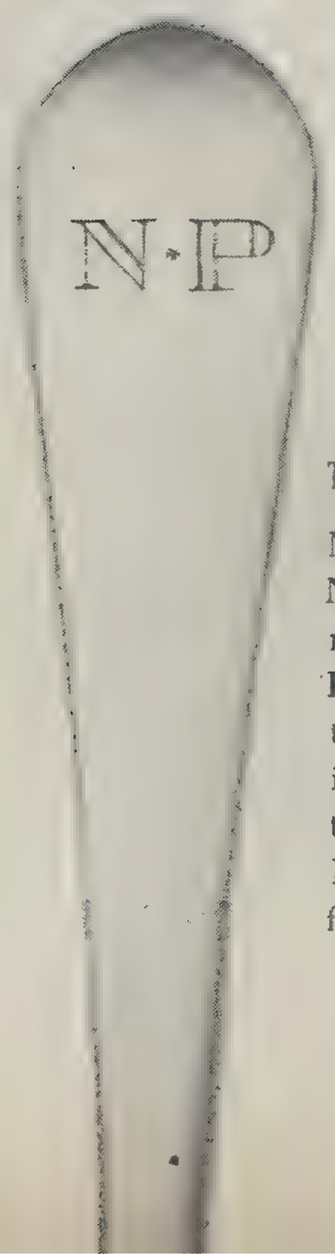
Mrs. William McManus, the former Catherine Murray, chose the block marking that includes the initials of husband and wife, solves the problem of a "Mc." The letters, "Lined Roman"; the pattern, "Grand Colonial," by Wallace.



BRIDE'S AND GROOM'S INITIALS

Mrs. Edward Patterson, the former Joan Metzger, uses the triangle marking that incorporates the initials of both husband and wife, the initial of their last name at the apex. Her silver is an eighteenth century pattern, "Hannah Hull," by Tuttle, and the lettering is "Open Roman."





TWO INITIALS

Mrs. William Talbert, the former Nancy Pike, selected "Open Roman" letters for her silver, Lunt's "Early American" pattern. This is the best use of two initials, placing a stop between the letters. This type is an English marking which was first used in America about 1800.

MAIDEN-INITIAL TRIANGLE

Mrs. Amory S. Carhart, junior, the former Lucile Baldwin Harris, uses a very old type of marking in "Dark Roman" letters on her silver of an early American shape, Tiffany's "Faneuil" pattern. Because these are maiden initials, the surname initial is placed below.



GRIGSBY



Left: In Mr. William Baldwin's New York apartment, the tall, thin, elegant clock, Queen Anne period, makes an exclamation point of black lacquer and gilt against the dark bottle-green walls, green taffeta curtains, bare floors.

THE POINT: THE ANTIQUE CLOCK

THE POINT OF THE ROOM

Right: Decorative tiles from Italy as a frame and an eye-focus in the master bathroom of Mr. and Mrs. Richard Gump's house in Sausalito, California. The little powder jars (converted Italian soup dishes) an echo to the tiles.



THE POINT:
THE ITALIAN TILES

KERTESZ

VOGUE, APRIL 15, 1950

THE POINT: THE TALL SCREEN

One handsome object of intrinsic value can give point and direction to a whole room, lift its quality, give authority and distinction to the simplest background. The piece you choose as the focal point should be sizeable, should be chosen for the most personal reason—because you love it. It may or may not serve a practical purpose, but it is likely to be the most expensive thing in the room. You might decide upon a breakfront, for instance, to cover a wall; or an antique French writing table, perhaps between two windows; a modern painting to hang over the mantel; a painted Venetian secretary, or a large piece of glowing lacquer, its pattern set off by areas of plain colour. . . . Whatever your choice, if it *makes* the room—as do these four examples—you will probably come to think of it as a long-term investment, its worth beyond price. *Below:* Over the years, the Bessarabian rug, which Mrs. Mackennan Daubé called "the one extravagant gesture" in her New York apartment, has proved to be an economical extravagance, its bold, intricate pattern and warm colour untiring as a jewel in the midst of the patternless fabrics and subdued tones that the decorators, Kelly-Scoville, have used for the rest of the living room.



Above: Strong point in Mrs. Sheldon Prentice's New York living room, the tall screen which Mrs. Henry Parrish II, the decorator. had made for her from a collection of rare old French botanical prints and bordered antique paper.

THE POINT: THE BESSARABIAN RUG



MAKE UP YOUR MIND ABOUT YOUR WEIGHT

THE AVERAGE American woman usually feels that she is about ten pounds overweight. The average American man says she is ten pounds underweight. It's quite a puzzler; what with the women insisting that it is for Men that they thump and bump in beauty salons and live on lettuce and tenderloin—and the Men insisting that they are really Turks at heart and like their women plump and with curves. This misunderstanding has been going on for some time. It's quite possible that Eve took to apples because she was told they were high in protein and low in calories. But we have come to the conclusion that the whole thing is a dilemma of vocabulary—and nothing more. Because when they see it, *both* men and women agree on a beautiful figure. What it is, is both curved and slender. (Perhaps men and women see it differently—the men approving the curves, the women approving the slim, flat lines.) It's the hardest figure in the world to achieve—this ideal-normal figure—but the easiest to keep. Because once you have it, you'll notice the slightest deviation from it. And take action. Such a figure does not measure so and so much, or weigh X number of pounds. It might tip the scales at 98, or 140. It might measure 21″ at the waist, or 29″. You can't chart a good figure by pounds. (Some of us have found that out the hard way. In an effort to reach a kind of mythical series of digits which we have decided are our "ideal weight," we have grown gaunt and angular.)

Pounds are a result, not a goal. Pounds record our perceptions. Too many pounds show a lack of perception. Too few pounds, wrong perceptions. Scales can't tell you what you should weigh. They can only record the weight of your will power, in gains and losses. Remember that the tape measure is mightier than the scales, and a true æsthetic eye is mightier than either.

The difference between a size 14 and a size 16 is all but imperceptible—except to your vanity's eye—and a kind of inner sense of harmony and fitness. If 16 is your normal size, and if, after intelligent dieting and adequate exercise it *remains* 16, make up your mind to accept it as *your* figure. Correct diet and exercise only prove what your perfect figure is. Remember—it's there all the time. Wasn't it Sydney Smith who said "inside every fat man is a thin man, craving wildly to get out"?

One of the most cheering thoughts is that nature almost always proportions beautifully, æsthetically. Often her proportions are hidden by fat, distorted by bad posture, denied by skinniness, or falsified by a poor choice of clothes. Sometimes they are ignored-to-death, because we insist, narrowly, that there is only one kind of beautiful figure. But it is rare when beautiful proportions do not exist. The trick is, to release them to the public eye—and let the pounds fall where they may. If you work through diet and exercise toward definite proportions (and please—your *own* and not some movie actress's) the pounds will, if you're doing it properly, fall into approximately the right places.

The thing to avoid, in searching out your best-of-all-possible figures, is Standard Weights and Measures. They do not necessarily apply to you. They apply to things. And no one else's weight can give you a clue either. There's a mighty matter of frame, of bones, even of endocrine types. Possibly you can no more achieve a fragile little rib cage than you can achieve brown eyes. So *your* perfect figure will include a big rib cage (a hollow diaphragm is the most becoming thing *it* can wear); and that automatically prescribes a certain type of figure, with certain proportions, and yearns after certain fashion lines.

The most important convictions (except for medical advice) on what we ought to weigh, are those established in private, and by you. Then they are yours, and not just theories you give headroom to. If you can, for a moment, be detached from other people's poundage, from the exquisite exaggerations of fashion drawings, and that mythical "perfect weight" of 120 pounds, look at yourself and "see" your proportions. Superimpose idealized lines over the existing ones. It's not as difficult or abstract as it sounds. You'll see, quite clearly, an extra inch here, the line a fraction too straight there. Note it down. "One inch off each thigh. A little more dent at the waist." That's your objective. When you have achieved it, you will also, quite probably, have achieved your perfect weight.

What is a good figure anyhow? It's the silhouette you choose to make against life, the shadow you elect to cast on your audience. It reflects your choice rôle, your sense of æsthetics, of discipline, or *(Continued on page 120)*

FINGER PAINTING

There is a whole new method of applying make-up—your powder base, your eye shadow, and your rouge—introduced by Coty and called "Finger Blend Make-Up." There is a new group of creams in new textures which make it possible, quite easily, to remove or add colour as you make up your face. These new make-up tints are in colour series which blend (as they should) with lipsticks and powders created to be worn with them. Illustrated opposite—a brilliant new "Coral Red" creamy lipstick, the "Soleil d'Or" powder, and the finger blend make-up (Eye-tint, Rouge-tint, Pastel-tint) in that colour range. Coiffure by Guro. HERBERT MATTER





NEWS MADE OF STRAW

The news is the Swiss straw braid embroidery, like a pastry chef's squiggles, put on a two-piece sun dress of Soap 'n' Water rayon crash. By Carolyn Schnurer. Halter, $10; skirt, $35. Saks Fifth; Garfinckel's; Harzfeld's; Frost Bros. More news (both pages): a liquid bare-skin cover, Frances Denney's Texture Tint. A new balancing ingredient makes it extra-smooth under powder.

The news is smooth Madagascar straw, a whole skirt of it, with a fringed front pocket. The top to it, a knitted wool sweater. Both by Carolyn Schnurer. (Something to add: black velvet belt; perhaps a black underskirt.) Sweater, about $12; straw skirt, about $25; Peck & Peck; I. Magnin; Neiman-Marcus; L. S. Ayres. The gold jewellery shown on both of these pages is from Verdura.

HORST



1. "Painted Floral," French chintz



2. "Frankincense Grove," wallpaper

3. "Beaucaire," French documentary chintz



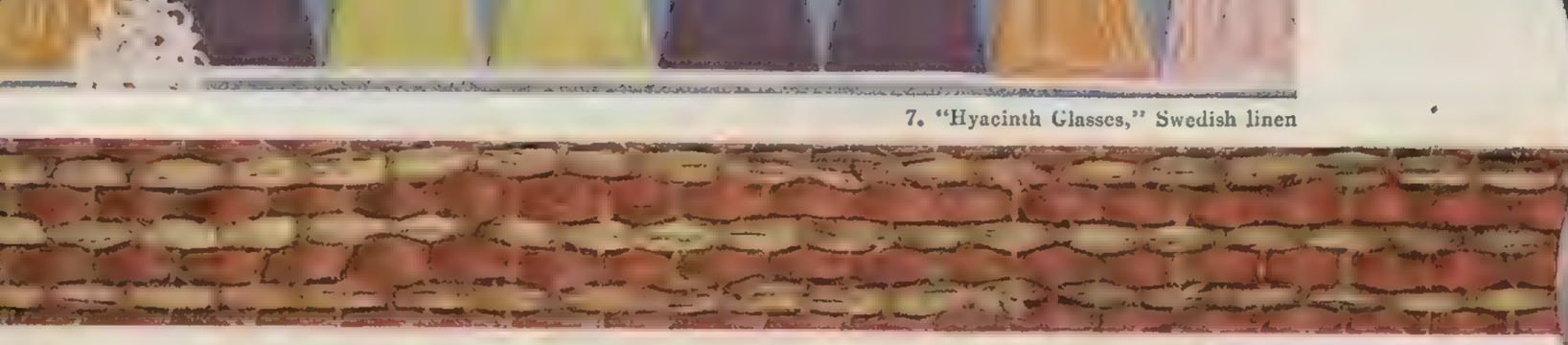
4. "Arabian Stripe," goat's-hair fabric



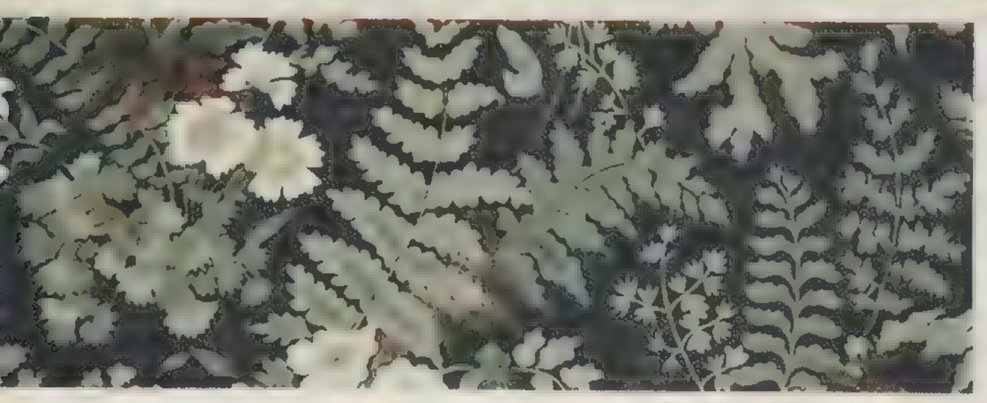
5. "Anjou," Italian antique brocht



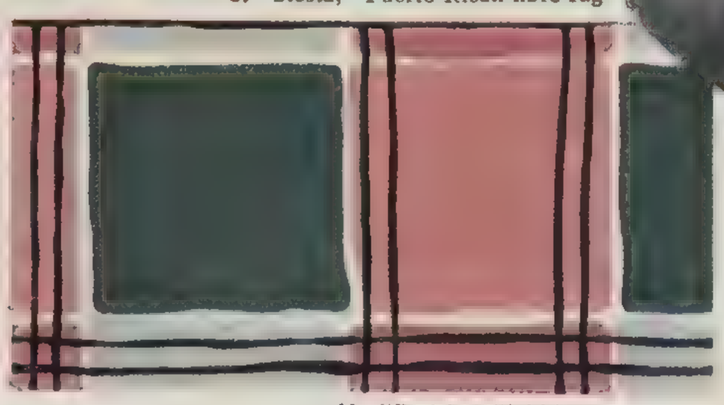
7. "Hyacinth Glasses," Swedish linen



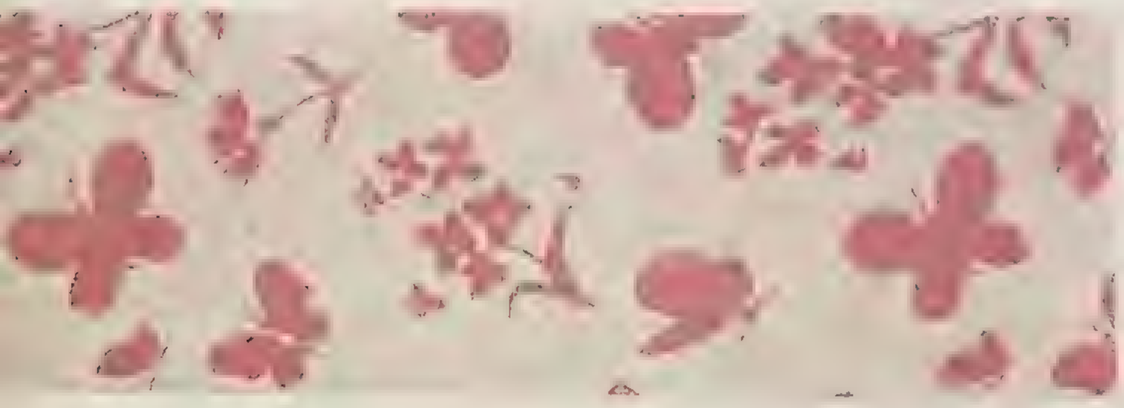
8. "Siesta," Puerto Rican fibre rug



10. "Wood Fern," wallpaper



11. "Parisian Plaid," cotton print



13. "Patchouli," percale

MULTICOLOUR



6. "Batiste Brodée," French wallpaper

9. Fine upholstery leather



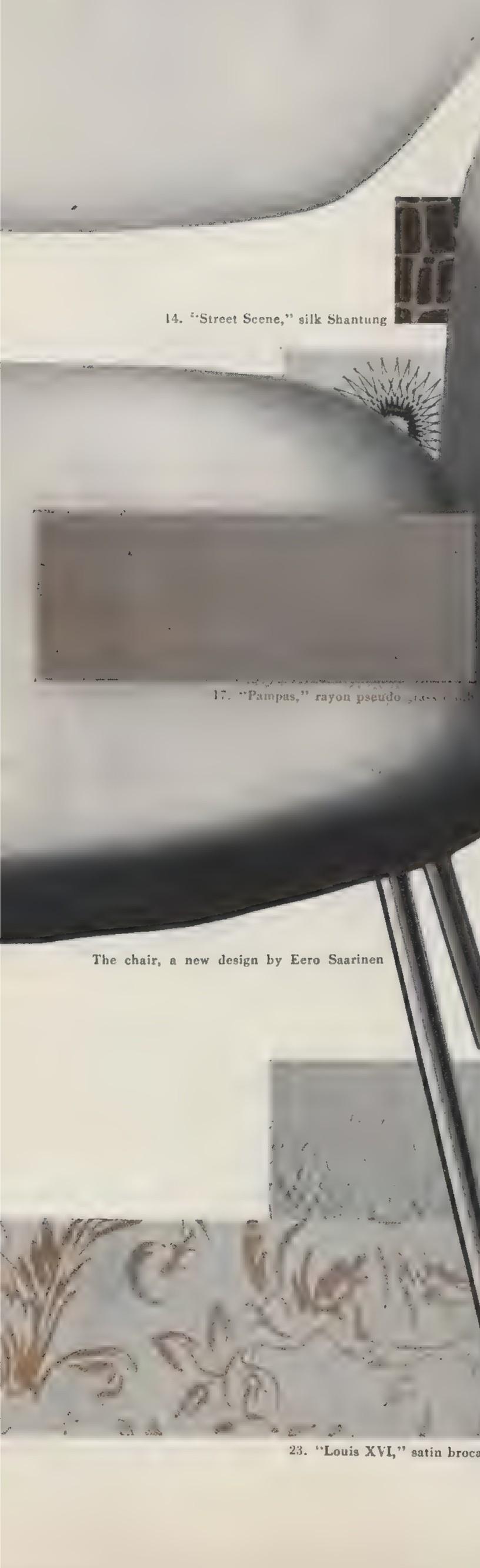
12. "Victorian Floral," wool carpeting

MAKE A CHOICE:

DECORATING NEWS, TWO THEMES

Decorating choice: the bold beauty of many colours together; the reticent elegance of monochrome. On these pages, the latest news of both; more about their sources on page 114

MONOCHROME



14. "Street Scene," silk Shantung



15. "Napoleonic Bees," flock wallpaper

17. "Pampas," rayon pseudo [illegible]

16. "Sunburst," glazed chintz

18. Heavy Indian silk

19. "Lanston," crinkled nylon

The chair, a new design by Eero Saarinen

20. "Pineapple Texture," antique satin

22. Swiss embroidered batiste curtain

21. "Starry Pines," raw silk

23. "Louis XVI," satin brocade

24. Theatrical muslin, 90" width

25. French glazed chintz



Make up your mind:

TRADITIONAL? CONTEMPORARY?

1. WALL-COVERINGS

Both, as some of the prettiest rooms in America have proved. They show that traditional and contemporary can be at their best together, that a few traditional pieces can point up the simplicity of a modern setting, that a modern table (one long sweep of glass), or a new, light metal chair can lend a smooth-line freshness to a period room. On these pages, arranged in five groups, traditional and contemporary pieces, any one of which might come into your decorating scheme as a summer visitor, stay on as a year-round standby. 1. For the walls: Contemporary choice, the new Aspenslat—blond aspen strips woven together with cotton twine; Finland House. Traditional, the painted Chinese paper panel, ten feet long, vegetable-figured; Louis W. Bowen. Both, to order through your decorator. 2. For a terrace or lawn group, two ideas: a low, light "gout" chair, with baroque scrolls, lattice seat, all aluminum. By Richard Sandfort, to order. R. L. S. Shops. Or: a very-1950 chair of black metal tubing; the cushion, the back, natural flax crash. (Try it, too, in a summer dining room.) By J. G. Furniture Co., $48; New Design. 3. Two water goblets in pure, simple designs, old and new: *Left:* Traditional: "Brummel," $81 a dozen; Baccarat & Porthault. *Right:* "Svelt," new design by Imperial Glass, $12 a dozen; Altman.





2. TERRACE CHAIRS



3. GLASSES

4. Two sofas, at two poles in design, key figures in a decorating scheme. With each, a coffee table, planned in style and size, as a companion piece. At one pole, the armless, backless sofa (lowest we've seen), of bleached ash with natural linen cushioning. With it, white lacquered square table with white marble top. Both, to order, at Robsjohn-Gibbings. At the other pole, all-upholstered Victorian love seat, green silk taffeta. By Syrie Maugham, to order through your decorator from John Gerald. To put beside it: low Louis XV table, off-white with a marble top, $90; Ruby Ross Wood. 5. Then-and-now tables: Louis XV cabriole-leg walnut table with painted tray top. To order through decorators; James Pendleton. Addenda to a contemporary setting: nest of three birchwood free-form tables on metal legs. By Carrera, $75 the set; New Design.

4. THE SOFA,

THE COFFEE TABLE

5. OCCASIONAL TABLES

HERBERT MATTER

ON THE HAWAIIAN GARDEN ISLAND

The Hawaiian estate of Robert Allerton is a luxuriant, plantation-size garden lying in a crescent between high cliffs and the sea, on the island of Kauai. Its focus is a cool, low, white frame house and guesthouse facing a quiet lagoon. *Above:* Luncheon is served on this *lanai* off the dining room; one of a periphery of porches with polished cement floors, Samoan straw matting, a dado of potted plants. Here, two old red Chinese lacquer chests, marble Chinese figures. *Below, left:* The guesthouse built out of the bougainvillea-covered cliff. In its top-floor playroom is kept Mr. Allerton's world-wide collection of costumes. *Below, right:* A great, ancient banyan tree shadows the courtyard of lava rock. Photographed here with Mr. Allerton is Mr. Gregg, the architect of the house.







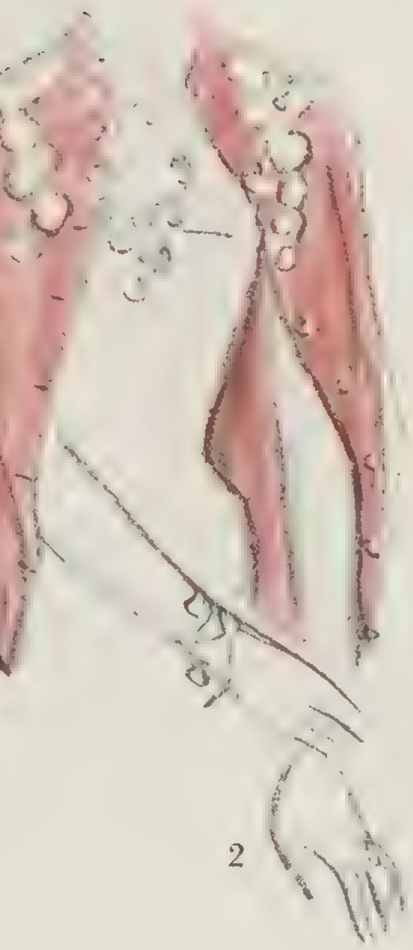
Lawai-Kai, once the summer estate of Queen Emma, wife of King Kamehameha III, is now the permanent residence of Robert Allerton and his adopted son, John Gregg. Mr. Allerton, who has great interest and understanding in botany and art, has turned the grounds into a huge, beautiful garden of tropical plants from all over the world. He has already given to the public his well-known house and gardens near Chicago, plans also to give away Lawai-Kai.
Right: One of the pauses along the miles of paths in an infinitely various, blossoming jungle: a shallow pool and a white wooden pavilion with fine Greek bronze statues in the arches.
Below: In the long white dining room, formal furniture is used sparingly (a house-wide decoration tendency). Around the walls are Biedermeier pieces. The satin chair covers, lacquer table are notes of sharp black. Mr. Allerton's excellent china collection often serves as decoration as well as table setting. The painting, by Leopold Survage, is one of six of his in the room.

COFFIN

MAKE UP YOUR MIND ABOUT SWEATERS



1



2

This is the year of the sweater—make no mistake about it. The Sweater, from Main (bocher) to California; from the chiffon-lined sweater bodice for evening to the cotton slip-over for sun. Some are news in themselves (purposely long waistlines, purposely short ones . . . new buttonings . . . new colourings . . . new decorations). All are special news this year, coming in, as they do, on the wave of the separates idea. The sweaters here have a special blessing—are made of Chinese cashmere. 1. A double-breasted sweater by Molyneux—a sweater further set apart as news by its length (just *to* the waist); its scarf (a soft, dressmaker detail). In green cashmere, sweater, $18; scarf, $9. By Molyneux for Ballantyne. Lord & Taylor.



3



4

2. Evening cardigan, and news—the new thing: a Jordan almond colour with chalk-white flourishes where you might have expected jet. Cashmere; chalky scrolls, scattered beading—a Messmore original to order at Bergdorf Goodman; I. Magnin. 3. Heart of a country wardrobe, it could be (now, and circa 1960). A light grey cashmere polo shirt, pointed collar, three buttons leading to it; over the shoulder, a cardigan in hunting pink. Shirt, $17. Cardigan, $20. By Braemar. Peck & Peck. 4. The sort of institution we wore, sleeves pushed up, to school—immortal, as valued now as then. Pull-over; cardigan in Chinese cashmere; $14 and $18, respectively. The skirt, checked Merino wool, $20. All by Lyle & Scott. From Altman.



5. The un-classic sweater. Its news value, the long-waisted line, the bare arms. A city-country, day-night situation. You might add news to news: a tortoise-shell belt, long gloves, high-arm bracelet. In cashmere, by Pringle, $20. Bonwit Teller.
6. Another evening cardigan within the new pastel-plus-white idea. Yellow cashmere, its wide, curved "collar" piled with tassels of coarse white braid, chalk-white beads, paillettes; the sweater part, really a sweater. To order from Bonwit Teller.
7. And another: mauve cashmere with white braid appliqué. Sewn into the yoke, buttoning the front, tiny, white, leaf-shaped beads. An evening jacket; a bodice for dinner slacks, skirts, to wear for country dinner. To order, Lord & Taylor.



6



7



8

8. News, from Molyneux, of the non-exercise sweater—the sweater seriously designed to be worn as half of a *dress*. (You'd choose a straight skirt to complete the narrow line; wear the costume for city-day, Sunday luncheon.) Grey cashmere with a small, round collar; a cashmere tie; a waistline *at* the waist. Designed for Ballantyne, $25. From Lord & Taylor.
9. A new, new, new look for the young, and one of *the* important members of the separates family. A sweater of beige cashmere with a long-drawn waistline, a turtle-neck collar, no sleeves (bare arms news from here to Paris). To wear in the country with a straight skirt, the best of belts (we thought a gold chain belt). By Pringle, $20. From Bonwit Teller.



9



Make up your mind to wear

THE SLEEVELESS SHEATH

Wear it *nature*—as is—with arms and shoulders very much a part of the design (the prettier the arms, the better the design, of course). The sheath itself, a shirtwaist dress in summer language. Of terra-cotta Moygashel linen; by Larry Aldrich, about $50. Long, crushed gloves, $9. Linen shoes by Newton Elkin, $20. Semi-shell nylon stockings made by Belle-Sharmeer for the curve of the shoes. Saddle-leather pouch, $13 plus tax. All, Lord & Taylor; dress, also Hudson's; The Broadway; The Blum Store. Hat, John Frederics.



Wear it covered—sometimes. For here, but for a breath of jacket, goes a sleeveless sheath (pleated black rayon crêpe—to wear from noon, now, through an autumn evening). The jacket, bringing a little coverage to the shoulders, a little nothing in weight—is of white rayon faille. Dress and jacket by Larry Aldrich, $70. The pearls (unreal) by Richelieu—a knotted choker, ball earrings. Black suède shoes, $20. All, at Saks Fifth Avenue. Dress and jacket, also Frost Bros. Hat, this summer's shade—a black velvet platter.

BALKIN



1

This season, a new plenty of linen shoes and in new variety. Striplings, city opera pumps, country sandals, dance sandals, all thoughtfully designed, constructed with the same workmanship that goes into the making of leather shoes. For linen, at last, is being taken seriously as a summer shoe material. It has been lifted out of the casual-little-shoe pigeonhole and put into general circulation—as a warm-weather blessing on the foot, as part of the fashions for colour, white as a colour, head-to-heel black.

1. Shoe news: linen with patent leather; navy blue with black; opera pump, $30. Nylon stockings in a new hazy apricot, "Genette," by Tabarin. Both, Saks Fifth.

2. V-throated pared opera pump of natural Irish linen, by Palter DeLiso, $21 at Bonwit Teller; The Blum Store.

3. Ankle-strap sandal for the country. A Millerkin shoe of blue linen piped in navy-blue calf; about $14 at I. Miller.

4. Black Irish linen opera pump, the front latticed. By Newton Elkin, $24; Lord & Taylor; Bonwit Teller, Phila.



2



3



4

5. City opera pump of navy-blue linen, with crossings of kidskin. A Florsheim shoe. $16; McCreery's; Taylor's.

6. Day-in-town shell opera pump with a medium heel, airy strappings. By Mademoiselle, in black Moygashel linen. $15; Lord & Taylor; Bonwit Teller, Phila.

7. To keep late hours: white linen sandal with a high-winding ankle strap that ties. By Toni Drake. $11; Burdine's.

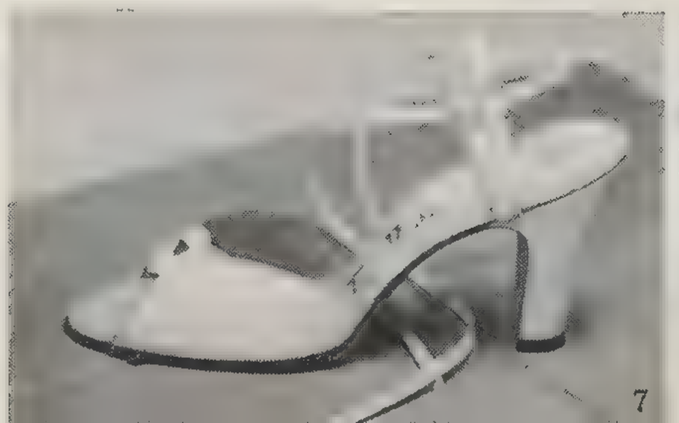


5



6

8. News in combination: linen with patent leather in this balance of white with black. Another good example of the new high rank of linen shoes. $23; Delman.



7

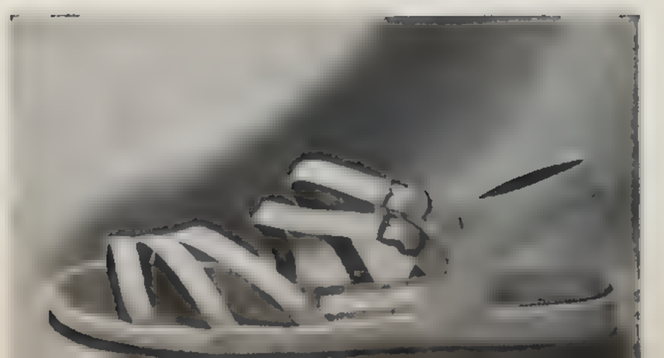


8

HORST

Above: With short skirts or long, this summer-evening sandal, a stripling of white linen. About $22; I. Miller; Neiman-Marcus. The nylon stockings, by McCallum, newly pale in "Eventide," at Altman. *Left, below:* Beach and country flat sandal by Town & Country in white Moygashel linen. $8; Altman.

LINEN SHOES...9 A.M. TO 3 A.M.





EARLY TO THE BEACH



HORST

On these pages, news re sun and sea: beach tops, bathing suits, newest versions. *Opposite page:* Beach bolero—shaped like a long stocking, hugs like one—of ribbed wool, fireman's red. Shown with a three-piece bathing suit: long torso tube (to peel off for more sun), little pants, of grey wool; plus a blue and white calico bra. Bolero, about $13. Suit, about $25. Both by Tina Leser, at Henri Bendel; Himelhoch's; Marshall Field; I. Magnin. The wide gold loop earrings, by Verdura. *This page, above:* Beach parka of cotton ticking, stripes of blue against white, loosely bloused, with drawstring waist, stiffened sun-shade hood to tie under the chin, about $13. You might wear it with a wool jersey suit brief as they come. *Left:* Beach blouse: one-piece shirt extending into bloomers. Good to change into, sun your legs in, after a swim. Of black cotton broadcloth, with blue obi, about $20. Beach costumes, this page, by Bonnie Cashin; gold-plated Monet earrings, all Lord & Taylor. Costumes, also at Bullock's-Wilshire; Neiman-Marcus.



EVENING COTTONS: SHORT, WHIRLING

Vogue Designs for Dressmaking

Here, short evening cottons with a degree of bareness
a degree of formality, suggesting big earrings,
white gloves, high-heeled dancing slippers.
To make or have made, to wear
any evening—this side of great evenings—
all through the summer:
Left: Two-part dress of plaid gingham,
red, white, and blue. Halter, No. 7088:
skirt, "Easy-to-Make" Design No. 7018.
Right: White evening dress of piqué,
with cotton lace as the bodice
and horsehair-lined peplum.
Design No. S-4103.
(Other views and sizes, page 29)

FRANCES MCLAUGHLIN



FRANCES McLAUGHLIN







YOUNG WARDROBE

FROM A YOUNG DESIGNER

This is from Emily Wilkens—young, and a recognized designing talent. In the space of four costumes, she presents her view of summer dressing—the clothes (outside of active sports) to work for, fit, the young. *Opposite page:* The "uniform." One-piece day dress of black linen; skirt gathered. $35. Pseudo-pearl jewellery by Marvella. *Above, left:* Butterfly department: white cotton organdie over pink cotton broadcloth. Tucked bodice; pink satin sash. The skirt-length, mid-calf. About $70. *Above, right:* Three lives. A bare halter dress for late-day; country. Tiered cape for days in town. Mauve Fuller piqué, $30. *Left:* City-summer look, 1950: sleeveless. Wesley Simpson green and black cotton taffeta; V-neck, coming and going. $30. Gilt hoop earrings by Sperry, $3 plus tax. Wear-Right cotton gloves, $4. *All* at Bonwit Teller. The dresses, also at Wm. H. Block; Harzfeld's; I. Magnin. Background: the apartment of the painter, Buffie Johnson, whose new monotypes are now at the Betty Parsons' Gallery.

PARIS IDEAS;
PARIS COLOURS;
AMERICAN PRICE: $50.



Left: From all of Paris, the colours—grey silk Shantung; apricot. Adapted from Grès, her recognizable cut—yoke slipping into sleeves; skirt narrow but easy falling; a collar to tie at the nape of the neck, or (see the detail above) turn back on itself in an open, double petal.

Right: Paris points, adapted from Jacques Fath—sheath, transparency, colour, idea. Dove-grey rayon chiffon veiling a sheath of apricot rayon satin. Idea: the sheath with its sheer, pleated overskirt can be a short dinner dress; with its sheer, pleated blouse tucked into the belt, we see a summery afternoon dress.







Left: Grey and apricot; adaptation from a Griffe design. A soft dress with a bow that flows almost to the hemline; an overskirt—a pleated apron—slit at each side. In Skinner dotted rayon crêpe. *Right:* The Molyneux look—identifiably. Adapted for America in a neat-as-a-suit summer dress. Of sheer grey rayon crêpe with an apricot rayon chiffon gilet. The façade, pleated; the back, not.

All, adaptations in America by Martini. Each, $50. At Altman; Jordan Marsh; Wanamaker's, Phila.; Marshall Field; I. Magnin—and the shops listed on page 119.



COFFIN

SUMMER WHITE

IN NEW YORK

A clear, new watchword: out-and-out white, in the city. Often, as here, city-directed by touches of black velvet. This dress, utterly simple, price-deceptive, by Nantucket Naturals in tissue rayon faille, $30; Peck & Peck; Seidenbach's; Frederick & Nelson. Hat by Betmar, $6; Peck & Peck. Mock pearls by Trifari; Altman.

SHEPHERD'S COAT

FROM GREECE

On April 13, the Cavalcade of Greek Fashion opened in Washington with Mrs. Truman as guest of honour. Sponsored by Queen Frederika and arranged by Mme. Dendramis, it is a review of the materials and inspiration for fashion in past and present Greece. From old peasant costumes to modern dresses, jewels, furs, everything in the collection is the workmanship of, and made in the fabrics of, Greece. The Cavalcade will be presented at a luncheon at the Waldorf-Astoria in New York on April 20, and plans also to go on to Paris. *Opposite page:* Photographed in Paris on an American, a deep-sleeved Greek shepherd's coat from the Cavalcade. Good travelling companion, all-year-shelter. By Tsouchlos; adapted for Peck & Peck.

NORMAN PARKINSON





1

2

GUESS HOW MUCH?



3

Your guess, after the *fact*, may surprise you. Among unpriceable quantities on this page: smooth line, sound materials, summer news. 1. The black-and-white idea for $9. One-piece dress; checked gingham skirt, broadcloth top. By Sacson in Dan River cotton; Gimbel's. Piqué cartwheel by Thornton; Lord & Taylor. 2. The velvet touch for summer in- or beyond-town: dress of bright yellow Bates cotton picolay, with black velvet buttons, bow, huge patch pockets. By Aywon, $23; Saks Fifth. 3. Checked gingham, and check the price: $9. Shirt-dress by Martha Manning in blue and white Dan River cotton; Stix, Baer & Fuller. Suzy U. S. A. felt pillbox, $7.50; Altman. 4. A summer uniform for $15: two-piece dress, navy-blue cotton broadcloth white bird's-eye piqué. By Nardis of Dallas; Arnold Constable. 5. Country-afternoon plan for $30: sleeveless dress, blue Celanese rayon crêpe, with its own cardigan, Heller wool jersey. By Arkay Junior. Madcaps hat, $7. Both, Peck & Peck. 6. This year's pared-down sheath at a pared-down price: $13. White piqué top, blue and white cotton broadcloth skirt, with leather belt. By Henderson & Ervin; Lord & Taylor. Frankford umbrella, $5; John Wanamaker. 7. Two-piece news, two (small) prices: sleeveless shirt, white Ameritex piqué, $8; slim skirt, black Bates cotton broadcloth, $7. Both by Ross; at Marshall Field; H. & S. Pogue. 8. Separates, together for $15. White piqué shirt, black and white knife-pleated gingham skirt. By L'Aiglon. Piqué cloche by Thornton, $7. Linen Style-Art bag. All, Lord & Taylor.



4



5



6



7



8



Few are born beautiful...

All can achieve beauty with the Elizabeth Arden Basic Ritual

This is a solemn promise from Elizabeth Arden! Keep an inner radiance . . . keep faith with the Elizabeth Arden Basic Ritual . . . and you will have beauty! Miss Arden's "essential" preparations are like no others in the world. Her beauty ritual is a secret of women who have become legends . . . because they seem never to age. It can be the secret of *your* beauty, too! **So startlingly effective, the Elizabeth Arden Basic Ritual**

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Ardena Orange Skin Cream for dry skin, 1.00 to 8.00
Ardena Astringent Cream for oily skin, 2.00, 3.75
Over 30? Use Special Salon Treatment Lotion, 5.00 to 10.00
and Special Salon Treatment Oil, 3.75, 10.00,
with Ardena Perfection Cream, 3.25 to 18.00
For slight skin irritation, or chapping, use wonder-working Eight-Hour Cream, 1.50, 2.50

All prices plus tax

Elizabeth Arden

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FAIRFIELD



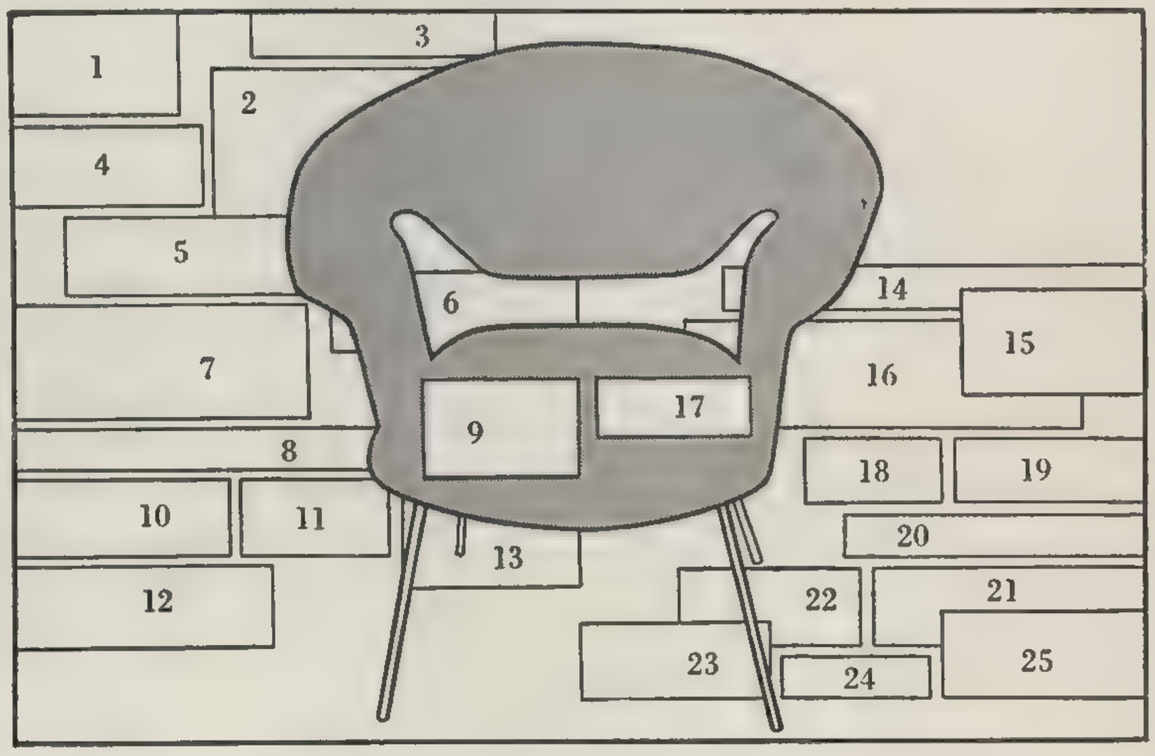
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MULTICOLOUR—MONOCHROME

Key; further information for decoration pages, 90-91



1. "Painted Floral," glazed chintz for slip covers, draperies, bedspread. 48" wide, $9 a yard. To order, via your decorator, from Schumacher.

2. "Frankincense Grove," an Inez Croom wallpaper. About $8.25 a roll, to order, through your decorator, from Arthur Lee.

3. "Beaucaire," French documentary chintz for Provincial schemes. 30" wide; about $4 a yard. Order, via a decorator, from Brunschwig et Fils.

4. "Arabian Stripe" goat's-hair cloth for curtains, draperies. By Eszter; 50" wide; $9.75 a yard. Order, via decorators, from Arundell Clarke.

5. "Anjou"—silk antique broché for drawing room draperies. 52" wide, about $25 a yard. To order, through your decorator, from Greeff.

6. "Batiste Brodee," French hand-blocked wallpaper; embroidered batiste design. $13.50 a roll. Order, via decorator, from Nancy McClelland.

7. "Hyacinth Glasses," Swedish hand-blocked print on linen. 48" wide; $7.75 a yard. To order, through your decorator, from Schumacher.

8. "Siesta," Puerto Rican fibre rug (it comes in nineteen colours). $2.50 a square foot; to order, through your decorator, from Edward Fields.

9. Upholstery leather, genuine top grain leather; this, coral, one of the new colours. About $1 a square foot; through your decorator.

10. "Wood Fern," wallpaper—background for mahogany or fruitwood pieces. $6 a roll. To order, via decorators, from Jones & Erwin.

11. "Parisian Plaid," hand-printed plaid cotton for terrace or garden furniture. By J. H. Thorp, $6.75 a yard; 50" wide. W. & J. Sloane.

12. "Patchouli," a French cotton percale to use as an accent in a bedroom. 36" wide; about $5 a yard. To order, through your own decorator, from Margaret Owen.

13. "Victorian Floral," shuttle-point three-dimensional wool carpeting by Mohawk. 27" wide; the price, $16.95 a running yard. Altman.

14. "Street Scene," silk Shantung, hand-screened. By Janna Pratt Goodspeed. 33" wide; $9 a yard. Any colour; via decorators from Arundell Clarke.

15. "Napoleonic Bees," wallpaper with brown flock bees. An Empire theme. $9.75 a roll. Order, via decorators, from Piazza Prints.

16. "Sunburst," glazed chintz; accent, man's bedroom; study. About $5 a yard; 36" wide. Order, through decorators, from Patterson Fabrics.

17. "Pampas," rayon pseudo-grass cloth. Upholstery, even wall covering. Traditional/contemporary. 47" wide. $3.25 yd. Via decorators; Moss Rose.

18. Indian silk as heavy (as sturdy) as tweed; upholstery or draperies. 50" wide; lengths of 4 or 12 yards only. $12 a yard. To order, via decorators, from Knoll Associates.

19. "Lanston," crinkled nylon, in shadow plaid, for curtains. 43" wide. About $4.90 a yard. To order, via decorators, from Greeff.

20. "Pineapple Texture"—cotton and rayon satin; raised nub. Durable enough for upholstery. 50" wide; by Golding, $4 a yard. Lord & Taylor.

21. "Starry Pines," hand-printed design on natural raw silk; draperies in contemporary rooms. 48" wide; $8 a yard. To order, via decorators, from Baldwin Machado (designers).

22. Swiss embroidered batiste curtains; 52" wide by 3½ yards long. $180 a pair. To order, through your decorators, from E. C. Carter.

23. "Louis XVI," satin brocade; gold and white. For upholstery, draperies. 50" wide. $12.50 a yard. Order via decorators, from Cimino Designs.

24. Theatrical muslin, seamless, 90" wide. For bedspread; draperies; whole walls. In many colours; $1.95 a yard. From Dazian's.

25. French glazed chintz, chestnut grey, by Bauret for slip covers; draperies. 50" wide; $9.75 yd. Via decorators, from Knoll Associates.

Chair: Rounded plastic armchair by Saarinen. Foam rubber cushioning. About $150 in muslin; to order, via decorators, from Knoll Associates.



Strawberry Blonde... For the soft pink and rose family. **Smoke Ring**... For grey-greens, golden sand, mauve. **Natural Blonde**... For honey-brown, wheat tones, travel tan.

Cannon Nylons—for a Light & Lovely Spring

Spring is a blonde this year. And Cannon keeps in tone, with a glorious new Cannon Nylon Wardrobe of airy, delicate colorings . . . each one created to meld gently with the newest in fabrics.

There's a shade, a denier for morning, noon, or night. Full-fashioned, in your own leg proportions. And made with *high-twist* thread that says "no" to any suggestion of a wrinkle.

Do see *all* the fair, flattering Cannon colors—for you're sure to want *—not just nylons, but a wardrobe of Cannon Nylons!*

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TOOTAL* VOILE

marked Tebilized* for tested crease-resistance



Cool and beautiful imported Tootal Robia* voile travels well, comes in fascinating weaves and colors

Imported from England and made by the famous house of Tootal, Robia—a 2-ply voile—is superbly woven of Egyptian cotton, one of the finest cotton fibers in the world. It comes in an endless variety of patterns, including tucked cross bars, clip-spots, draw-thread checks. The colors are magnificent. What's more, Robia voile sews, packs and launders marvelously, has an almost unbelievable crease-resistance that lasts the fabric's lifetime.

Other handsome Tootal fabrics: luxurious Tootal linen, Lystav color-woven rayon and Lova* color-woven wool-and-rayon. They are all marked Tebilized for tested crease-resistance.* *Reg. U. S. Pat. Off.

★

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THE TOOTAL GUARANTEE. Should dissatisfaction arise through any defect whatsoever in the material, the Company will replace it or refund the price and pay the cost incurred in making-up.

WANDA LANDOWSKA

her fellow students were Paderewski, Hofmann, Rudolph Ganz, and Landshoff. "None of them took little Wanda seriously," she explains. "I met my husband at nineteen, and escaped from Berlin to him in Paris. The misery started. We were poor. I gave lessons and did research."

Wanda was not then any more than now bound by conventions. She fell in love with Henry Lew in Berlin, and shortly thereafter he had to leave for Paris. She borrowed money from her landlady to follow him there, and when her family caught wind of her escapade, they cut off her allowance. Her brother, a journalist, appeared in Paris to investigate, and he, too, fell under Lew's charms, and sent for his father who in turn was captivated by Wanda's beloved. Papa Landowski's standoffish attitude, however, puzzled Mr. Lew, who finally asked him point blank, "Why don't you like me?" and was assured that Wanda's relationship with him was not exactly what the family could condone. "Is that all?" asked Lew. "In that case, we shall get married immediately." And they did, the next day. (Henry Lew was killed in a taxi accident just after World War I.)

Landowska, in the Bibliothèque Nationale, unearthed forgotten scores and worked on a belligerent but scholarly book, *La Musique Ancienne*, which was published in 1909. "It was an alarm signal," she says. "It seems unbelievable now that such a vehement defense was needed for the Bachs, the Couperins, the Scarlattis." She toured, and lectured and campaigned.

Her tours took her all over Europe and to Africa where her harpsichord was transported across the desert on white camels. In Spain she was known as "Santa Wanda" nearly forty years ago. In Russia she played for the novelist Tolstoy at his country home, "Pleasant Fields," lugging her harpsichord there through a blizzard on a sleigh. She lectured at the Academy in Brussels and was told that the rules insisted she must speak in Flemish, a language which she didn't know. When she got on the platform, she said, "My Flemish is not very good, and it would be difficult for you to understand. So I will speak to you in French . . . but I will think in Flemish."

Landowska first came to America in 1923 under the management of Arthur Judson, and played an extensive concert tour which included a performance with Leopold Stokowski and the Philadelphia Orchestra. Two years later she settled down to teach at the Curtis Institute of Music in Philadelphia.

But she is not by temperament a faculty member; high priestesses never are. They need their own temples in which to preside with unquestioned authority, their acolytes humble to do their bidding, and a congregation in a proper state of worship. So Landowska established her temple in a suburb of Paris called St.-Leu-la-Forêt. She had bought a small stone house there in 1925 and, in its garden among fruit trees, blue spruce, and poplars, she erected a small pseudo-Renaissance concert hall. In 1927 she announced the opening of her School of Ancient Music which remained her temple until the invading Nazis drove her away.

Landowska ruled with an iron hand. "She spared her pupils as little as she spared herself," one of her pupils recalls. "Musicians who had given concerts in the halls of New York and London were subjected to five-finger exercises and retaught the fundamental elements of musicianship. All was not sweetness and light and encouragement at St.-Leu." But she was in her element. Composers, artists, writers came from all over Europe to hear her concerts, to pay her court, and to stuff themselves with food at her lavish parties. She was surrounded with pupils to run her errands; she took long walks in the countryside; she gathered a tremendous library of music and a collection of ancient instruments. This was the realization of her dream.

But the idyll at St.-Leu came to an abrupt end. As the Germans approached Paris in 1940, Landowska and Denyse Restout, her secretary, waited until the sounds of artillery could be heard in their garden, and then set out with millions of other refugees for the south of France. Landowska, who is Jewish, knew well what would happen to her if she fell into Nazi hands. It was the sculptor Maillol who came to her rescue. He found rooms for her and for Denyse in a village called Banyuls-sur-Mer.

For a while Landowska was desperate. She was without her instruments, and her friends, and her temple was in enemy hands. But she was not without her fabulous industry. She discovered a battered upright piano in her pension, out of tune but still playable. So Wanda went to work restudying the forty-eight preludes and fugues of *The Well-Tempered Clavier*. Rumours reached her that the Nazis had looted St.-Leu, packed up her collection of ancient instruments and the ten thousand volumes of scores, records and folklore, and shipped them off to Germany. Denyse decided to risk a trip to St.-Leu to see what had happened. The rumour was true; it was empty and a shambles.

Landowska never wants for friends in her emergencies. She was determined to get off the warring continent to America, and through Denyse's persistence and the influence of American friends she succeeded. Wanda, Denyse, and a new harpsichord, which one of her pupils had sold her life insurance to buy for her, were on the last American ship to leave Lisbon before the United States declared war. On the day after Pearl Harbor, Wanda and Denyse were taken off the ship at Ellis Island.

They have been in America ever since. At first they lived on the top floor of a hotel in the Times Square district. Landowska was feeling old; she looked thin and frail; and she was low in spirit. She needed money, she needed to get back to work, and she needed to gather around herself new courtiers.

(Continued on page 119)

Helena Rubinstein Announces Sensational Silken Lipstick!



BLONDE—Helena Rubinstein's *Tender Pink, Crackerjack, Rose Mauve, Red Velvet* are your best silken lipsticks.

BRUNETTE—Your perfect Helena Rubinstein lipsticks: *Command Performance, Sporting Pink, Crackerjack, Apple Red.*

SILVER-GRAY—Marvelous on you: Helena Rubinstein's *Red Raspberry, Command Performance, Rose Mauve, Apple Red.*

MEDIUM-BROWN—Helena Rubinstein's *Apple Red, Sporting Pink, Plush Red* and *Orange Fire* best become you.

RED-HEAD—Helena Rubinstein says you should wear *Copper Leaf, Apple Red, Orange Fire* and *Red Raspberry.*

New formula with atomized silk enriches color and gives your lips the look of living satin!



1.00 plus tax

It's never been done before! Helena Rubinstein, cosmetic genius, audaciously blends pure atomized *silk* with other amazing new ingredients. Result—SILKEN LIPSTICK—a brighter, smoother, richer-colored lipstick.

- ☐ Clings with silken magnetism, satin-smooth, color-true *through all your waking hours.*
- ☐ Curves your mouth with clean, crisp lines. Never, never smears. Keeps lips soft, moist.

There are twelve ravishing reds. Vivid, intense! They shimmer with silken radiance, give your mouth the luscious sheen of very *young* lips.

Let yourself go! Match your coloring to one of the types above. Discover how many different lipstick colors you can wear. Look sweet as a rose in the morning . . . flamboyant as a poppy at night.

LIPSTICK FOUR-CAST—Carry Helena Rubinstein's clever Lipstick Four-Cast—four silken lipsticks in a golden case. 1.95. Harmonizing nail lacquers 60¢
All prices plus tax



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Here's Magic!

FLEXA-WAVE

by Helene Curtis



RIPPLING, LUSTROUS WAVES . . .
DEEP, DEEP. . . YET OH SO ROMANTICALLY SOFT,
SO NATURAL, SO RADIANT . . .
YOU'LL SAY *"Here's Magic!"*

COSTS LESS THAN YOU THINK! PHONE YOUR BEAUTY SALON TODAY FOR AN APPOINTMENT

WANDA LANDOWSKA

(Continued from page 116)

Most of all she wanted to give a recital, but no manager would take her on. Again her friends came to her aid. They rented Town Hall; they sold tickets; they did publicity. They tried to convince her that she should play a varied program, but she had other ideas. "I shall give a very great concert. It must be so. I will play only the *Goldberg Variations*. People tell me it won't do to start here this way. But I will do it, and it will be remembered." And, of course, she was right.

As she walked very slowly onto the stage, a pathetic little wraith in red velvet, the audience, which was "virtually a social register of professional musicians" rose and gave her an ovation that lasted several minutes. Finally she sat down, clasped her hands together as though in prayer, and waited for complete silence. Then she struck the first quiet notes of the aria on which the thirty variations are based. "From that moment on," one of her friends said, "she had nothing to worry about."

The great lady came quickly back into her own. She revived her classes for advanced musicians; she had her concert gowns made by Bergdorf Goodman; she established herself and her instruments in the large apartment where she now lives; she even recovered one of the harpsichords that had been looted by the Nazis—it was found in an army recreation hall in Bavaria by a friend on occupation duty with the American Army. She gave concerts, wrote music, and went to work to record for posterity her meticulous interpretations. For her summers she rented a spacious green and yellow shingled house in Lakeville, Connecticut, where she hopes someday to establish another school like the one in St.-Leu-la-Forêt. She is in full swing again.

All music, not merely the music of the past, is her province, and she has not only rescued her gods from oblivion, but she has taught and inspired the composers of her own day. Ravel, De Falla, and Poulenc, to name a few, have composed for her and for her harpsichord. But not all musicians like her. There are those who say that she is ruthless, that she will destroy anyone or anything that stands in the path of her ambition, that she is ungrateful, dictatorial, and without scruples. On the other hand, there are those who say that she is a simple person dedicated only to her music, without guile or vindictiveness, a sort of hermit in an echoing cavern of the past. There is, however, a twilight zone between the poles of dislike and sanctification, and those who know Landowska most intimately, see her in this soft light as a passionate, adventurous and lonely woman who, by self-discipline, courage, and intelligence, has achieved the only kind of serenity that her restless spirit will allow her. "I love too much my work," she said last summer. "It makes me so economical with my nights and my days. I must put down everything I have learned before I die."

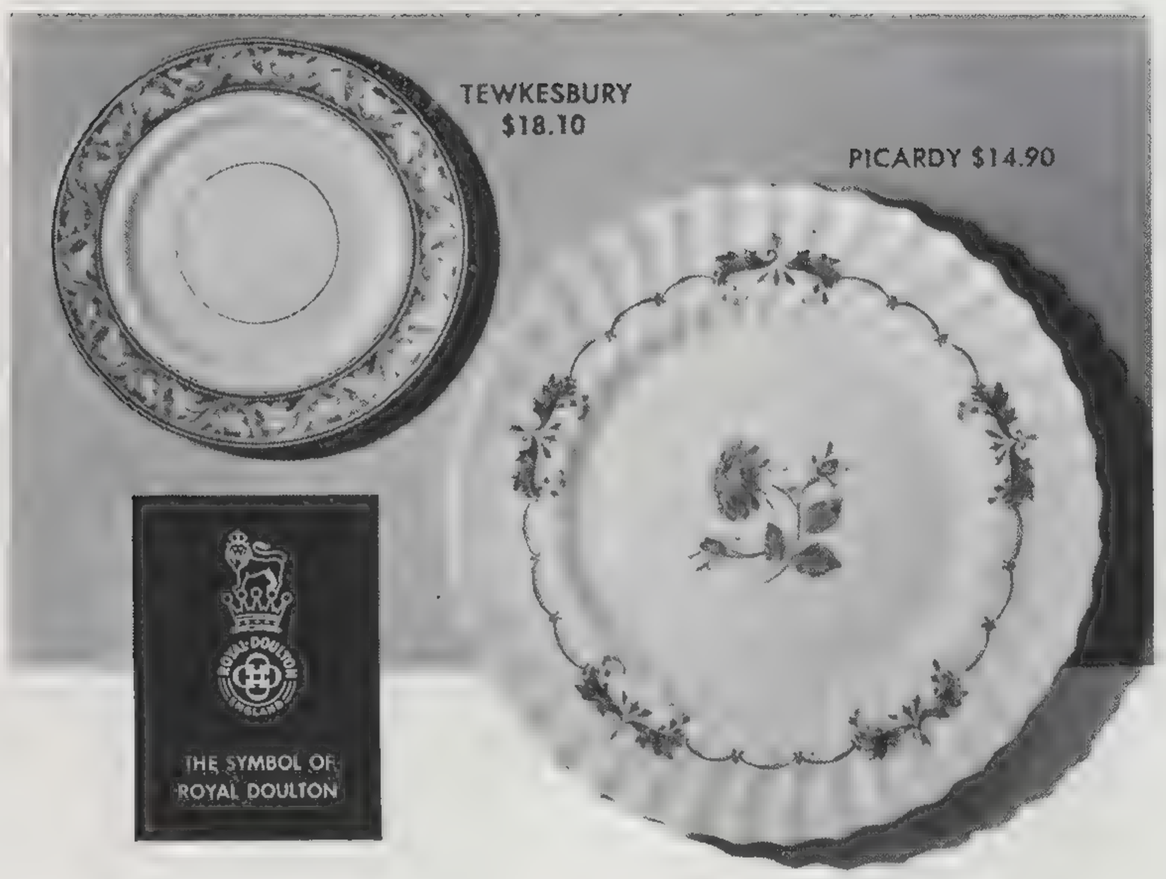
Perhaps it can be said that as a person Landowska is more important as a myth than as a fact; as a musician she is a great deal more important as a fact than as a myth. Her industry and her capacity for pleasure are undimmed, and with such a philosophy as hers one suspects that they never will be. One evening when she was playing for a friend she got up from her harpsichord and went to the window. She pointed her wiry little hand toward the lights in Central Park below her. "With my walks in the beautiful meadow out there, and my music here," she said, "I have all of life."

PARIS ADAPTATIONS

The following is a list of stores throughout the country where the Paris adaptations shown on pages 108 and 109 may be found.

Arlington, Virginia.....John Simon
Atlanta, Georgia.....Davison-Paxon Co.
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MAKE UP YOUR MIND ABOUT CHANGING COIFFURES

Key to the coiffures shown on pages 53, 55

Page 53, reading down:

Christian Frederick Jungst
15 East 58th Street.

Werner of Switzerland,
608 Fifth Avenue.

Charles of the Ritz,
379 Park Avenue.

Miss Gene Tierney
as she appeared on page 137
of Vogue, March 15.

J. Vincent,
19 East 55 Street.

Page 55, first column, reading down:

Bernord Az Guro,
54 West 56 Street.

Charles of the Ritz,
Ritz Carlton.

Michel of Helena Rubinstein,
655 Fifth Avenue.

Page 55, second column, reading down:

Michel of Helena Rubinstein,
655 Fifth Avenue.

Emile-Park Avenue at Dorothy Gray,
445 Park Avenue.

Maggie Paine,
8 East 54 Street.

Salon Lenthéric,
Fifth Avenue at 53 Street.

Christian Frederick Jungst,
15 East 58 Street.

Jean De Chant,
9 West 56 Street.

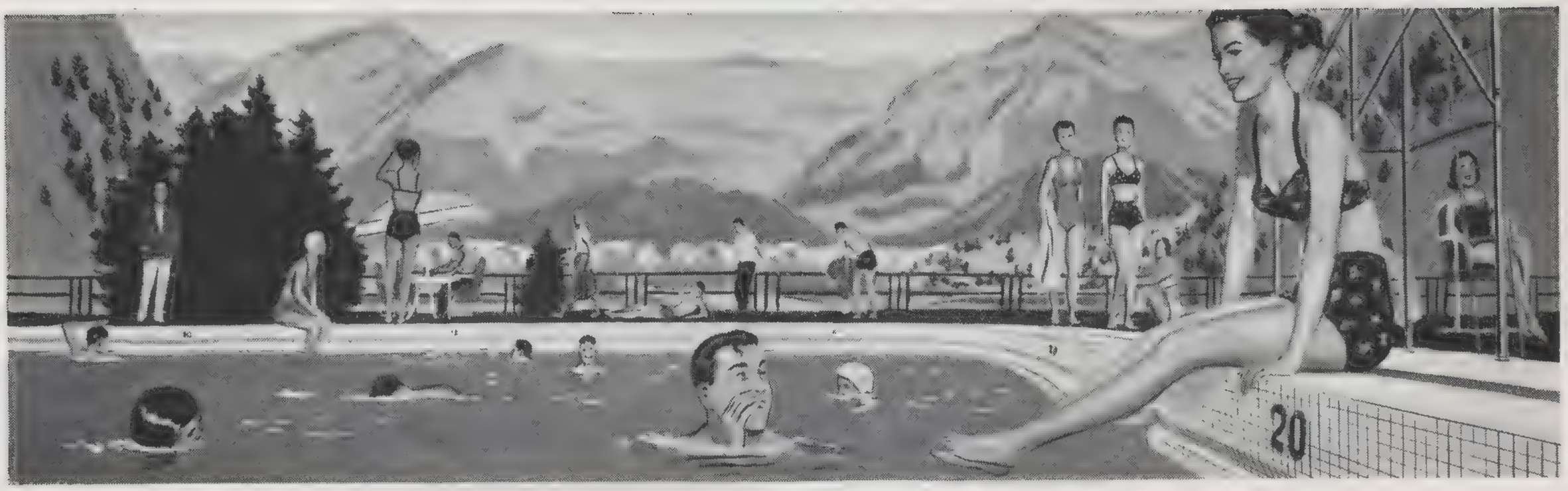
Ogilvie Sisters,
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. . . ABOUT YOUR WEIGHT

(Continued from page 86)

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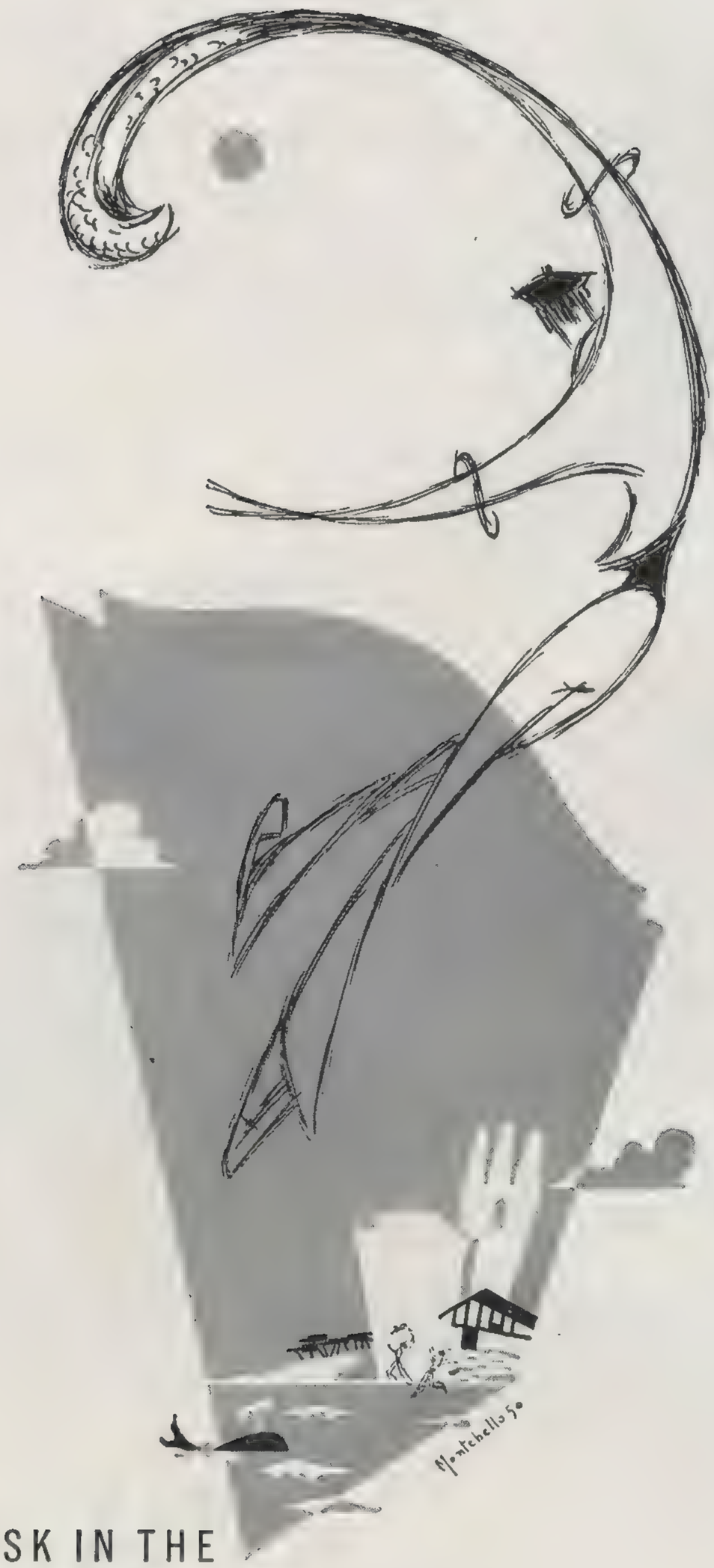
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DISCOVERIES IN BEAUTY



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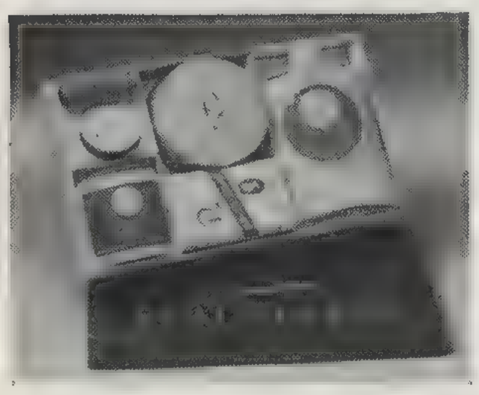


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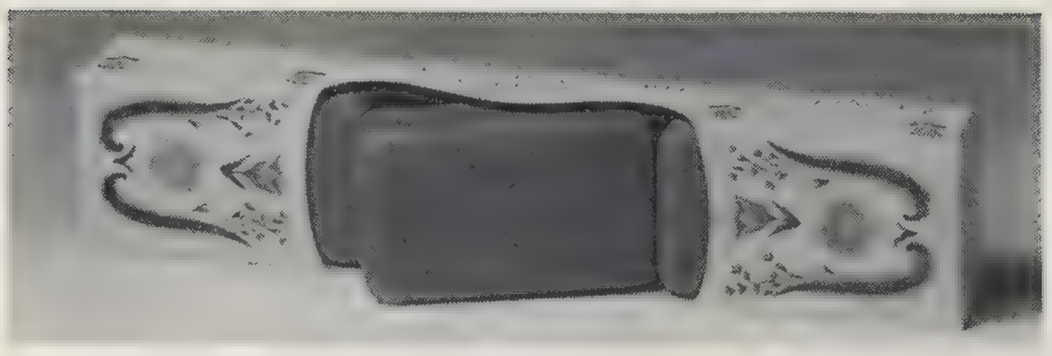
Beauty Kit by Ar-Ex. Each beauty essential is formulated for skins that are usually sensitive to cosmetics. At McCreery's.





Spring fragrance note: Leonid de Lescinskis' Eau de Fleurs cologne, No. 9 perfume, both reminiscent of fresh cut flowers. Saks Fifth.

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SLIPS FOR SHEER DRESSES



Background to an organdie shirt, a chiffon dress: simple, opaque shift, with hemstitched bodice-rim, elasticized waist. By Colleen, of beige rayon crêpe woven by Milliken, $4; from Bloomingdale's.



Opaque sheath-of-a-slip, in navy-blue silk crêpe. A happy choice as a summer partner to navy-blue transparencies. By Chevette, $10; from Bergdorf Goodman.

Neat slip of white cotton broadcloth, with a straight panel across the bosom. Friend to dresses of white dotted Swiss, voile. By Hatab, $8; from Neiman-Marcus.



SKETCHES BY DE MARSAN

BEING A STEPMOTHER

(Continued from page 75)

insouciance" is quite a trick in itself!)

Then, take the many-sided question of children and their eating habits which may surprisingly—to her, at least—claim a stepmother's alarmed attention. One of the common symptoms of insecurity in the modern child is greed at the table. Unexpressed, and probably quite unconscious, anxiety may take the form of "Get it while you can!" This is part of a general inability to enjoy the thing before him lest it be followed by something not so pleasant. In such a situation I had a moderate success with the utterance of four words, spoken with an air of mystery, "Live in the moment!" Such a flatly cryptic statement can fascinate an imaginative child. "What does it mean?" The young mind opens like a flower to receive the explanation.

Or take the matter of that willful household blindness so common to the young. It is an obvious fact that few children ever see what they are sent to find, or even for that matter, what they are looking for on their own. It is all too easy to raise a plaintive cry of, "I can't find it," and bring the harassed mother scurrying to the scene, exclaiming in irritation, "Never mind! I'll get it! You must be as blind as your father!" This type of irritable, if normal, response, is, as I have said, explicitly forbidden any stepmother. She is called upon to think of some way to point out a child's failing without delivering a lecture, or turning waspish. One summer, during a month in the Adirondacks, I hit upon a formula to help in the correction of such household astigmatism. I had observed how quick the children were in sighting a sleeping owl or a hidden doe in the depths of the forest. Their sharpness, indeed, was so remarkable that it seemed barely credible that the bottle of Coca-Cola or the book of stamps under their very noses could not be seen. "The bird on the farthest bough" became a formula which worked quite well until the day when, to be entirely honest, the reply came back, "I know about the bird on the bough and all that, but I *still* can't find the ping-pong balls."

Witch or angel, the stepmother has many of the responsibilities of the true mother and but few of the worldly rewards. She must resign herself with Oriental composure to the fact that, in all likelihood, if the stepchildren turn out well it will be attributed entirely to their genetic structure and not to anything her particular home environment and guidance have provided for them. If they turn out badly she will be expected to accept some blame. Yet, as I have hinted, there are rewards—rewards not to be duplicated elsewhere. The stepmother does have a really golden chance to become a friend of the generation coming up. To be the friend of a teen-ager is rarely possible for a mother who, after all, is first and foremost a parent. No matter how warm, friendly, and natural the relationship of mother and daughter, or mother and son, it still remains a union subject to the tensions of the parent-child bond. Although this bond is, without question, one of the richest and most rewarding of human relationships, it is not by any means the only one. If a stepmother can be wise and detached, and at least show a moderate good will, she has a wonderful opportunity, the opportunity not only to direct and guide without arousing suspicion but to be amused and instructed by what she is looking on at—the process of growing up.

And now this is perhaps the place to sound a note of warning. In my opinion the alarming emphasis in America on the needs of the child—our national over-consciousness of children, through which we seem to be expressing a vague neurotic guilt, perhaps laying on younger shoulders the burden of self-fulfillment in which we as adults have failed—is proving harmful, in the extreme, to many conscientious adults. All the stepmothers I know take their duties with dead-set seriousness. They err, it seems to me, if they err at all, on the side of over-responsibility. They stand aghast, breath gone and poise shattered—but without protest—as children blithely and unconsciously pass over their lives like so many impersonal steam rollers. Yet often the stepmothers, unhampered by that extra supply of magnesium or whatever it is that gives mothers their proverbial "blindness" can plainly observe the selfishness and bland acceptance of adult sacrifice in which the modern American child, at this stage of our national culture, is encouraged and indulged.

I think the admonition to the over-conscientious stepmother, and/or mother, has been well summarized in the words of a gifted older woman who, after a long and painful struggle to resolve the intense demands of motherhood (in this case her own children) and a career, said:

"Let me remind you of the most important single fact I discovered: that family happiness can not rise above the level of one's own happiness. This is true because *you* are the one on whom they all depend. When you feel these inevitable resentments and tensions building up in you, it is time to take a leave of absence, to recreate yourself, to return to the spring from which your own creative energy flows. Don't wait! Remember that any situation can be changed if you care enough to set aside less important matters, and do believe me, in this whole situation *you* are the most important factor. I acted on this premise and it was well-proved. I saved myself and made a pattern in the children's minds of *freedom for everybody, even adults.*"

To avoid becoming a nervous wreck, or the "wicked witch" of legend, or a pawn in a losing game, this seems to me to be a wise admonition—something that might well be pondered by that tentative, conscientious, and sometimes bewildered army of women known as "the stepmothers."





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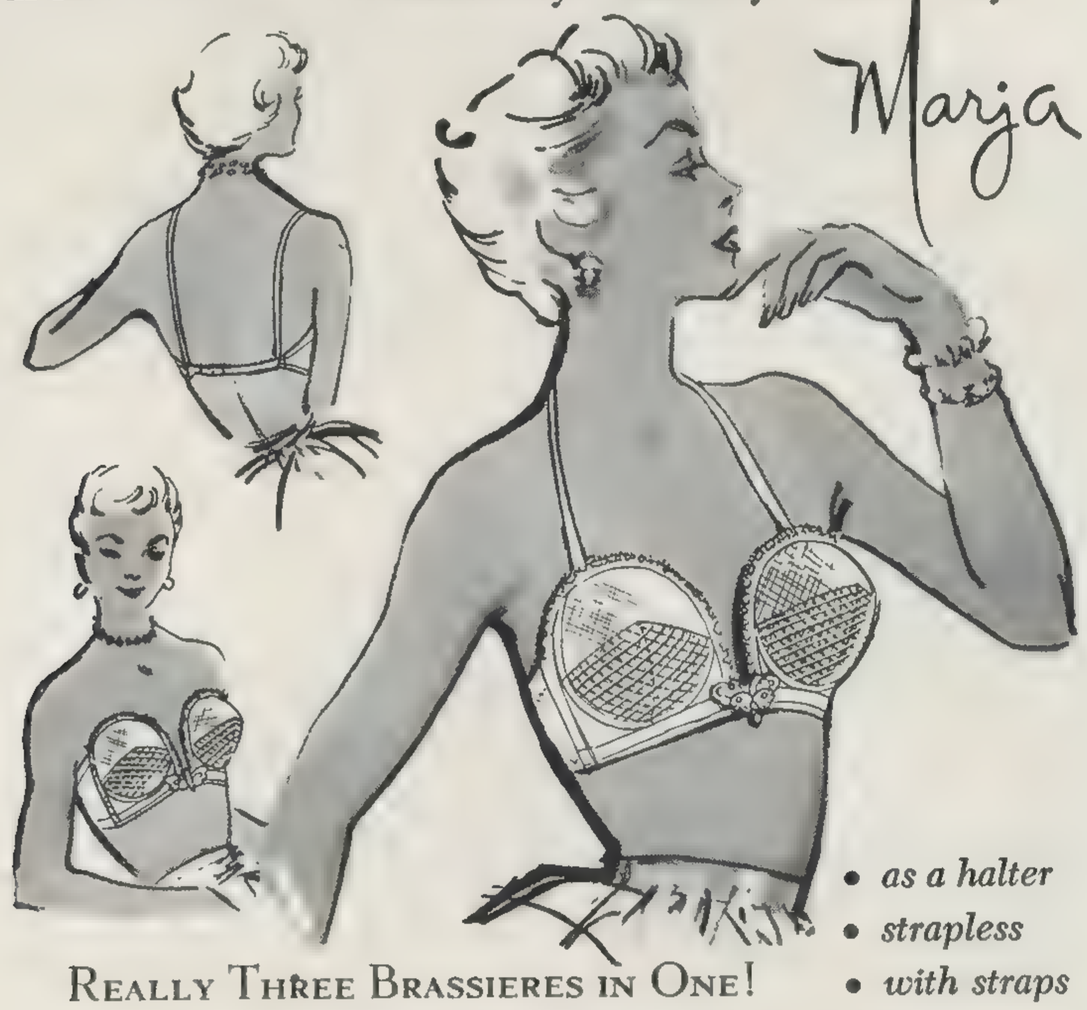
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LUXEMBOURG

(Continued from page 79)

the highways of Luxembourg are filled with youngsters on bicycles; with their pointed hoods and pink cheeks they look like forest pixies. In fact, the whole countryside with its rolling hills, dark forests and the woodcutters working on the forest edge is like something out of Grimms' Fairy Tales.

The national life of Luxembourg centres around the Grand Duchess Charlotte, her consort, Prince Felix of Bourbon-Parma, and their six children. This Royal Family is adequate in number to cover by personal appearance the whole length and breadth of the country in a day. Luxembourg is an autonomous independent state which is democratic in principle. Legislative power, or parliament, is exercised by a Chamber of Deputies, elected by universal and proportionate suffrage, and a State Council of fifteen members serves as the Upper chamber. Executive power is exercised by a government of six Ministers who are responsible to the parliament.

The Grand Duchess lives quietly and conservatively, in much the same manner as her subjects, but on a royal scale. The Palace, which is on a narrow winding street in the centre of Luxembourg City, tightly hemmed in with other non-royal buildings (their balconies practically within handshaking distance) is a block-square façade in a Spanish Renaissance style of architecture, faintly Moorish in flavour. Trolley cars jingle past Guardsmen in khaki on duty in the sentry box at the Palace gate.

Invariably, Luxembourgers speak of her in the possessive as "Our Grand Duchess," and a photograph of her appears in almost every home and office in the country. On holidays, crowds often gather below the Palace balcony to sing for her. By custom when their song is finished, they clap three times in quick succession. At this signal, the Grand Duchess waves and smiles.

During the war, by will of her people, she went to the United States for the duration. When she met the late President Roosevelt, he said to her, "Don't worry, my child, I'll take you home again." Those words now appear across the face of a special commemorative stamp of Luxembourg, printed below the likeness of the Grand Duchess and her benefactor, the late President.

Last year on her birthday, a solemn *Te Deum* Mass was celebrated in her honour in the Renaissance Cathedral of Luxembourg City. Representatives of all the countries of the world crowded the Brasseur Hotel near the Palace. For a few days we saw a pageantry of court life, rare in the twentieth century, and on the last evening the Grand Duchess entertained her country's distinguished guests at a great evening reception in the Palace.

Except for the formality of the court, I find the pattern of living in Luxembourg very similar to that of the average medium-sized American city. The pace is perhaps more leisurely, and more attention is certainly given to the social graces.

Almost all social life takes place in the drawing rooms of private houses; this includes not only dinners and receptions, but also elaborate balls. Evening dress is worn far more frequently than in America. Good food, and quantities of it, is a national trade mark. Some kind of game is included on every dinner menu (wild boar, buck, pheasant, or partridge), also fish, which traditionally is served whole and handsomely decorated. The desserts are superb, particularly a soufflé filled with ice-cream and laced with cognac. The Luxembourg hostess serves an average of three courses to our one, and to refuse any dish is apt to cause considerable concern. More than likely the hostess will bend forward and whisper, "You are ill tonight?" Little attention is paid to the pairing-off system—an even number of men and women—which I find a relief after Washington; at Luxembourg dinner parties there may be as many as ten more men than women, or vice versa, but no one seems to care.

The Residence of the United States' Minister to Luxembourg, which is my home for the time being, is a solid-looking, unpretentious modern house. We have house guests almost every week end—friends on vacation, visiting industrialists, or diplomatic colleagues from neighbouring countries. I usually limit dinner parties at the Residence to twenty-four guests, and often serve champagne before dinner in place of cocktails. Naturally, I have expanded my menus to meet the custom of Luxembourg, but I am always sure to include at least one American dish.

At a recent dinner given for Robert D. Murphy, the American Ambassador to Belgium, I served soup, filet of sole, filet mignon, southern ham cooked with cloves and sugar, a salad, cheese, *baba au rhum*, and fruit. During the fruit course, the double doors of the pale green-grey dining room were opened, and the soft sound of piano and violin music drifted in from the drawing room. I like music played throughout the evening, but always at a comfortable and undisturbing distance, so as not to interrupt either Canasta or conversation.

The most important member of the Residence staff is Anthony, the Hungarian butler. A bright, little, round-faced, chubby man, he wields the master key to the household's daily routine. His only weakness is that he likes to be photographed; whenever pictures are being taken at official legation affairs, Anthony leaps into lens range (as a result, he has an impressive set of newspaper clippings). I like to think that one of the most impressive moments of a visit to the Residence comes at the very end, as the departing guest takes his leave, with Anthony standing on the outside steps, bowing a low and last farewell.





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EMBROIDERY FOR A SALAD

BY MARIAN MAEVE O'BRIEN

It was M. Paul Reboux, I believe, who said, "You need to have the soul of a rabbit to eat lettuce as it is usually served—green leaves slightly lubricated with oil and flavoured with vinegar. A salad is only a background; it needs embroidering. To give character to a lettuce salad, cut up slivers of orange rind as small as pine needles, and sprinkle them over the salad. If you want something still more entertaining for your guests, cut up a carrot into equally small slips. This will at once arouse the attention of the gourmet. 'Which is orange and which is carrot?' he will wonder. How does the orange come to have a taste of carrot, and the carrot a flavour of orange? You will have given him a real gastronomic entertainment."

Well, whether M. Reboux was or was not having a little fun at the expense of his readers, it is a sound idea. A salad, to give us the true enjoyment of its fragrance and texture, must, it is true, remain simple, but there are far too many of us who use this as an excuse to call the "green leaves slightly lubricated with oil and flavoured with vinegar" a salad. There is no need to turn to curlicued carrots or sculptured radishes for adornment, for there are innumerable variations within the range of good taste which will arouse the appetite and pique the interest; but today, when we are using salads not only as a course in themselves but as a first course and often as a main course at luncheon, surely we need every trick at hand to prevent their becoming monotonous.

Remember, first of all, that the prime requisite for a good salad is coldness. After coldness, freshness, crispness, and appetizing flavour loom large. The proper relation of dressing to salad, too, is one of the most important considerations. One of the classic examples of a salad which, to use the vernacular, "has everything," is that dish created by the chef whose name it bears, which is having such a tremendous vogue on the West Coast, and which would be a fine dish in any part of the country.

CAESAR SALAD

2 cupfuls day old bread, cubed
3 tablespoonfuls olive oil
1 clove garlic
2 heads salad greens, washed, drained, and chilled
¼ teaspoonful dry mustard
¼ teaspoonful freshly ground black pepper
½ teaspoonful salt
6 tablespoonfuls olive oil
Juice of 2 medium lemons
2 eggs
½ cupful freshly grated Parmesan cheese

Heat 3 tablespoonfuls of olive oil in a heavy skillet, sliver the garlic into it, and mash well with the back of a spoon. Add the bread cubes and sauté slowly, turning frequently, until they are crisp and golden brown. Remove to a paper towel to cool. Rub a wooden salad bowl well with garlic, tear the greens into fair sized chunks, and toss into the bowl with the dry seasonings. Dribble the oil and the lemon juice over the top. Now break the eggs into the bowl and toss just enough to mix thoroughly, but not enough to darken the greens or separate them. Keep it up, though, until no trace of the egg is seen. There must not be a vestige of excess liquid in the bowl. Check the seasonings, and on the instant of serving add the croutons and the cheese and toss once again.

This is a fine salad to mix at table; the bowl containing the greens and the seasonings can be set at the right of the server, the oil and lemon juice and eggs arranged conveniently at hand in a special container, and the croutons and cheese in little bowls ready for use. It all looks very appetizing.

The fruit salads are an entirely different problem. The proper dressing on fruits will bring out the natural flavour and set the diner's taste buds on edge, and one of the best of these is a dressing much used by Belgian cooks.

FRUIT DRESSING BRUXELLES

1 teaspoonful salt
1 teaspoonful celery seeds
1 teaspoonful dry mustard
½ cupful sugar
1 teaspoonful lemon juice
1 teaspoonful onion juice
3 tablespoonfuls white wine vinegar
1 cupful olive oil

Blend all of the dry ingredients in the small bowl of the electric mixer, rubbing them together well with a pestle or the back of a tablespoon. Set the bowl in the mixer and start the beaters at low speed. Add the juices and vinegar all at once and beat until well blended. Continue beating and add the oil, either in the special dripper which comes with your beater, or a tablespoonful at a time, allowing each addition to blend thoroughly before the next is put in, just as you proceed with mayonnaise. Beat at least 10 minutes, when the mixture will become light and transparent. It should be of the consistency of honey when finished.

A drop or two of red colouring, if canned fruits are used or if they are to be served from one large bowl, adds interest and colour contrast to the whole.

An example of a different use of flavour and texture contrasts for embroidery is the following salad which, despite its name, is beloved by both sexes.

FRUIT SALAD POUR HOMMES

Slice 3 oranges and 3 large sweet onions. Arrange in a flat shallow dish; pour over any good French dressing. Cover and let stand in the refrigerator for at least 8 hours, turning once or twice so that every part of the fruit comes in contact with the dressing.

When ready to serve, peel and slice one avocado, drop the slices into lemon juice for a moment, and then arrange alternate slices of avocado and onions and oranges on a bed of crisp water cress.

Dress with the French dressing marinade. It is the long marinating period which brings about the delightful "marrying" of flavours here; the withdrawal of the oil of orange into the French dressing transforms it completely, and the orange and onion flavours blend to make a most interesting combination with the avocado. Serves 6.

Then there is the matter of the meat salads to which one so often turns for a main dish at a summer country lunch. We all know the usual chicken salad; properly handled like the one described here, it can be a delightful experience.

THE VICAR'S CHICKEN SALAD

2 cupfuls cubed chicken meat
½ cupful cubed celery heart
2 dozen seedless grapes
1 cucumber, peeled and cubed
½ cupful French dressing
1 dozen salted almonds, halved
1 pink grapefruit, sectioned, skinned, and seeded
¾ cupful mayonnaise
1 tablespoonful each chopped parsley, onion, and chives

Marinate the first four ingredients in the French dressing and set to chill for an hour or longer. Drain well. Add the remaining ingredients, toss gently but thoroughly, and bind together with the mayonnaise.

Arrange on a platter in a mound, border with romaine of which just the

(Continued on page 128)



XXV INTERNATIONAL BIENNIAL ART EXHIBITION (June-Oct.)

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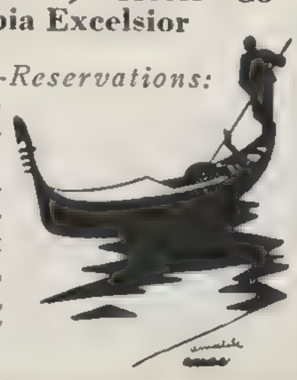
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EMBROIDERY FOR A SALAD

(Continued from page 127)

very tips of the leaves have been dipped into paprika, and decorate with a wreath of parsley and white grapes. Dust with a bit of cinnamon just before serving.

At the other extreme of this field, we encounter the manifold possibilities in the heartier, less elegant main course salads for Sunday night supper, or country lunch. We find this idea under various names; it is often called *Salade Jean Lafitte*, in honour of the old pirate who first helped the Americans against the British in 1814. The pirates themselves reputedly called it a Salmagundi, obviously because it contained a mélange of whatever was at hand. Since today it is always in the place of honour at a "*Gran' Boubouse*," the Cajun's name for any very special feast, we feel that it should be named to do the Cajuns honour.

FISHERMAN'S SALAD

1½ cupfuls cooked, diced fish
½ cupful cooked, diced potatoes
½ cupful cooked, diced carrots
½ cupful cooked, diced string beans
2 sweet pickles, chopped
2 hard cooked eggs, chopped
¾ cupful Russian Dressing
Salt and pepper to taste

Combine all of the ingredients, mix very lightly, and set to chill and ripen for at least an hour. Serve topped with attractive bunches of julienne meats, tongue, or cheese, and slices of onion separated into rings. Dust lightly with salt and black pepper.

RUSSIAN DRESSING

Stir 2½ tablespoonfuls chili sauce and 1 tablespoonful chutney into ½ cupful mayonnaise. Add 8 stuffed olives, sliced, 1 tablespoonful chopped green pepper, ½ teaspoonful minced onion, a good dash of Cayenne pepper, and 2 drops of Tabasco sauce. Stir until thoroughly blended.

A fine thing to keep on hand, made up ready for any meat salad is:

CAJUN MUSTARD DRESSING

Measure 2 tablespoonfuls dry English mustard into the small bowl of the electric mixer and gradually work into it enough warm water to make a paste; about a teaspoonful will usually do the trick. Put the bowl into the mixer and add gradually, while beating, ½ cupful olive oil. The trick here is to beat in the olive oil only until the mustard has taken up all the oil possible; after ¼ cupful has been added by teaspoonfuls, add it drop by drop so as not to get so much into the dressing that it takes on the appearance of an oily concoction. Add ½ teaspoonful cider vinegar, 1 teaspoonful sugar, and a few grains of salt.

Check for seasoning and allow to stand a bit before using. This is a sharp, strong dressing with a very high flavour, but it is wonderful with meats. A spoonful or so blended into a cup of mayonnaise, too, makes a completely different dressing for vegetables.

Another excellent recipe for a luncheon salad course:

STORK CLUB SALAD BOWL

Fill a deep bowl with chopped ice. Have ready carrot fingers, cucumber sticks, scallions, cauliflower and broccoli flowerets, green pepper strips, and any other salad vegetable which may be at hand in your larder. Stand upright in the ice. Garnish with green and ripe olives, tiny pickled gherkins, and radishes unsculptured but with a tiny stem and leaf attached. Let stand twenty to thirty minutes before serving. Serve with individual salt dishes and a small bowl of Cajun Mustard Dressing.



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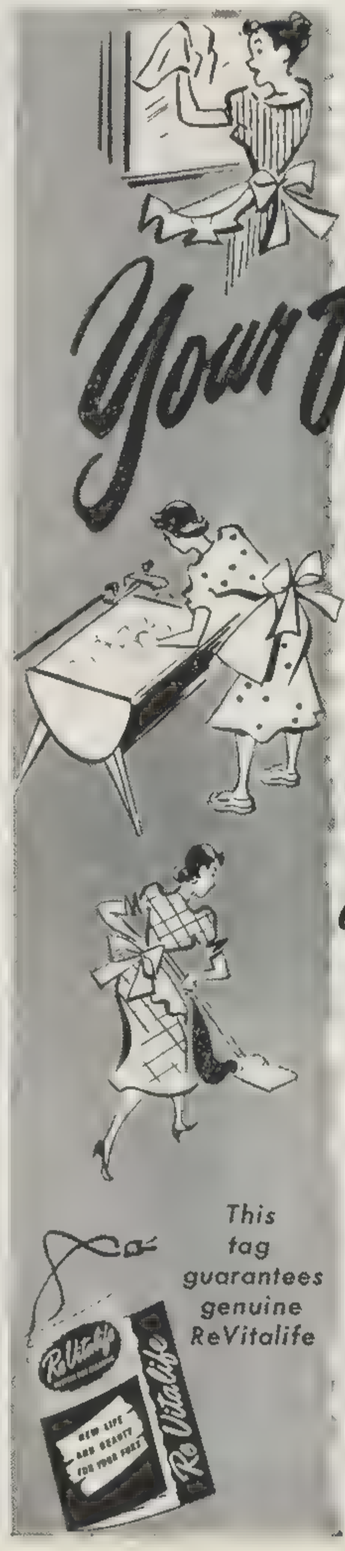
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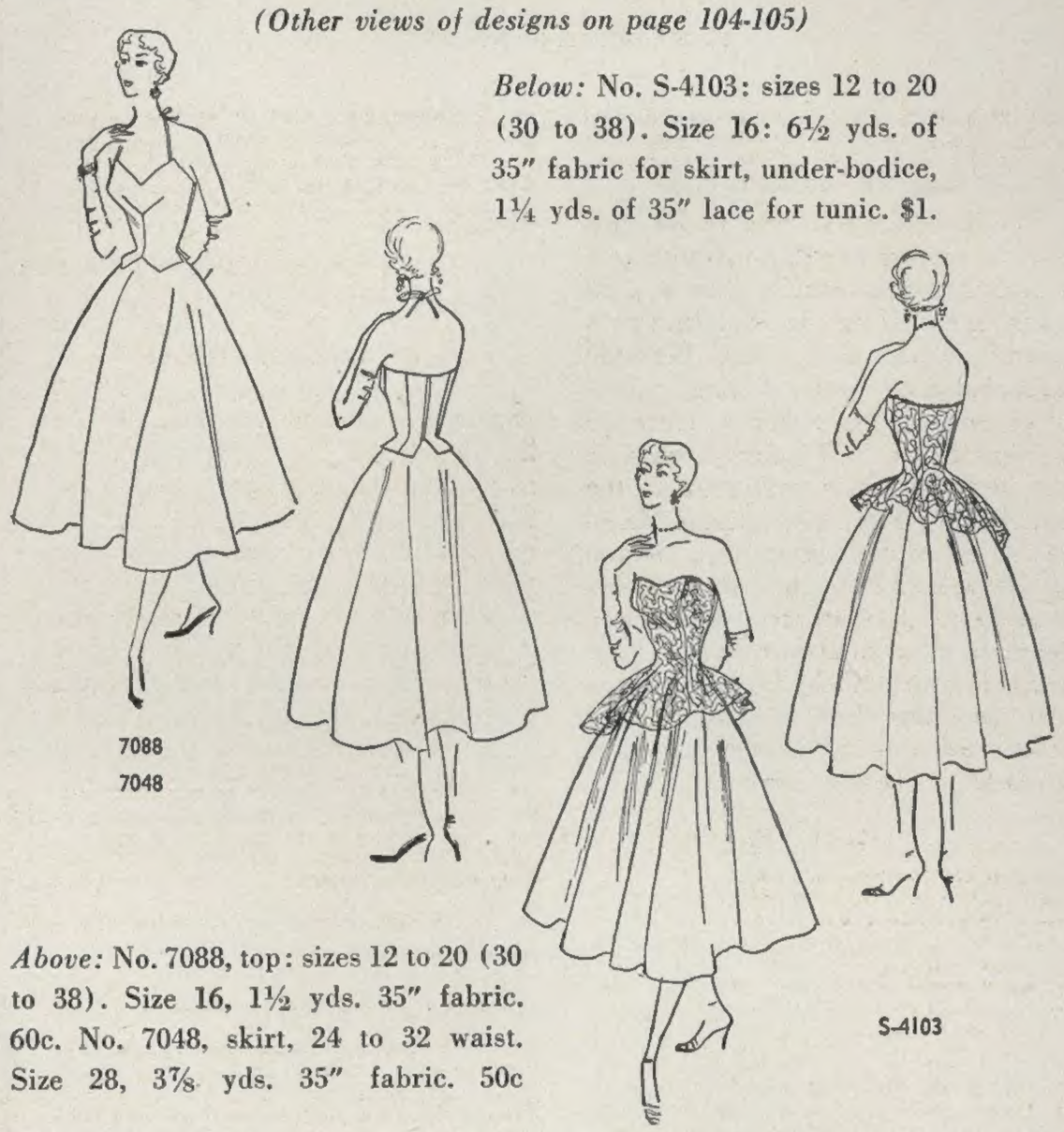
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(Other views of designs on page 104-105)

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EVERYTHING SOUNDS BETTER IN FRENCH

BY SYLVIE PASCHE

EARLY in life, I understood that, while being able to speak English fluently gained one, mysteriously, social prestige coloured by a suspicion of snobbery, when it came to the written word, everything sounds better in French. As a cultural advantage, the tongue of Milton and Shakespeare did not rank at all with my parents. If they ever gave a thought to Milton and Shakespeare, it was, most likely, to deplore their not having been able to write in French. Being straight-laced Swiss bourgeois, Papa and Mama did not feel comfortable with French fiction and its easy acceptance of all the facts of life. So our family read translations. We admired, passionately, Walter Scott, Fenimore Cooper, Mayne Reid, Conan Doyle—but we read them in French. Even when we lived in Egypt, and everything British, from the *Penny Pictorial* to a Rolls Royce, could be bought with Egyptian piasters and pounds, my parents still went digging into second-hand stores in by-streets for those French translations.

I was about eleven when I discovered that *Traduit de l'Anglais* appeared on the title page of the book on the adventures of *Bas-de-Cuir,* and few things shocked me more than to learn that he was, in reality, known by the unromantic name of Leather-stocking. Hawkeye was not so bad, but could it compare with *Œil-de-Faucon?* And what, I asked my Mother in amazement, did those stories *sound* like in English? Not nearly so nice, she replied (in English). But when I discovered that Ivanhoe, Lucy of Lammermoor, Sherlock Holmes and Watson, and the countless characters peopling Fenimore Cooper's novels had all been conceived in English, I felt discouraged for days.

Even when my Father became addicted for a while to pulp literature, he brought home sagas adapted from the English, such as *Les Aventures de Nick Carter, Detective, Les Aventures de Nat Pinkerton, Detective,* and *Les Aventures de Buffalo Bill,* each in instalments that filled a whole brochure twenty to thirty pages long. I can still see the resplendent yellow of Buffalo Bill's fringed jacket, and the hat, turned up on one side, and the goatee that we glowingly called a *barbiche Napoléon Trois.*

It was during this pulp period that *le Capitaine Morgan,* unquestionably the hero of my childhood, made his tumultuous entry into our lives. I sometimes wonder if he would have inflamed our imaginations so thoroughly if he had appeared in sober English.

We were all *Morgan le Pirate* except, perhaps, Victor, who was only four and who wore during the Morgan phase, as I remember, a sort of wide-eyed, expectant expression, with occasional blinks. We built ourselves a pirate ship by piling up chairs and small tables on top of the long table in the nursery. Waving his sword from the topmost chair as *le Capitaine Morgan,* Marcel, in his roaring excitement, invented the terrible battle-cry: "*Tirez boulets! Coupez les têtes!*" (Shoot cannon-balls! Cut off heads!"), which later became a family quote whenever a fracas was impending. After eight weeks of this, Papa ceased bringing home *Les Aventures de Morgan le Pirate,* but we treasured the booklets as long as our furious handling permitted, and then we kept the covers as long as *they* lasted.

The French chronicler (unless the series was translated from the English, which I doubt), disregarding both history and the nationality of names, made Morgan a Dutchman. Where the name was concerned, it didn't matter. We, and probably all who read the stories, pronounced it as if it were French, with the last syllable accented and nasalized. And, so far as the romantic structure was concerned, the change was a master stroke. Morgan had left his country because it had been invaded by the Spaniards, and forever after he roamed the seas, preying upon Spanish vessels as a patriotic duty and negligently filling his coffers at the same time. His feud with *le Capitaine Flint,* an Englishman, was personal.

Ten years later, in Turkey, we found our hero again. Xenophon Hadjopoulos, a clerk in Father's office, owned the whole two hundred instalments of *Les Aventures de Morgan le Pirate.* He told us that our *Capitaine* had finally died, drowned off Cape Horn, but the pulpy paper tore so easily that he refused to lend us the booklets. Finally Marcel and I schemed the last, the number two hundred, away from him.

It was queer, having one of those in my hands again: the narrow format, the coloured picture. This time the oval cover scene showed a dark, mountainous sea, strewn with bits of ship—masts, fragments of wood with square portholes, pieces of ornamented bow or stern. In the midst of all this, *le Capitaine Morgan* was apparently coming up for the last time. There was no plumed hat on his head. His face was solemn, and his extended hand was empty of sword or rapier. It was not the way I had expected my hero to end. I think *I* should simply have had him sail away into the sunset, for there should be no period at the end of a legend. We returned the book unread.

On the whole, my family's habit of getting its languages mixed up and used in the wrong places probably added colour to our outlook, but it also let me in for a disappointment later on. It was in the U.S.A., after many more years, that I learned that there really had been a celebrated buccaneer by the name of Morgan. Sir Henry Morgan (Sir? *Sir?* . . .) had been a Welshman, of all things, and, somehow, a lieutenant-governor in the British West Indies. He had never in his life, I felt sure, shouted "*Sus aux Espagnols détestés!*" He had not even died off Cape Horn. I never bothered to look him up, he sounded so much better in French.



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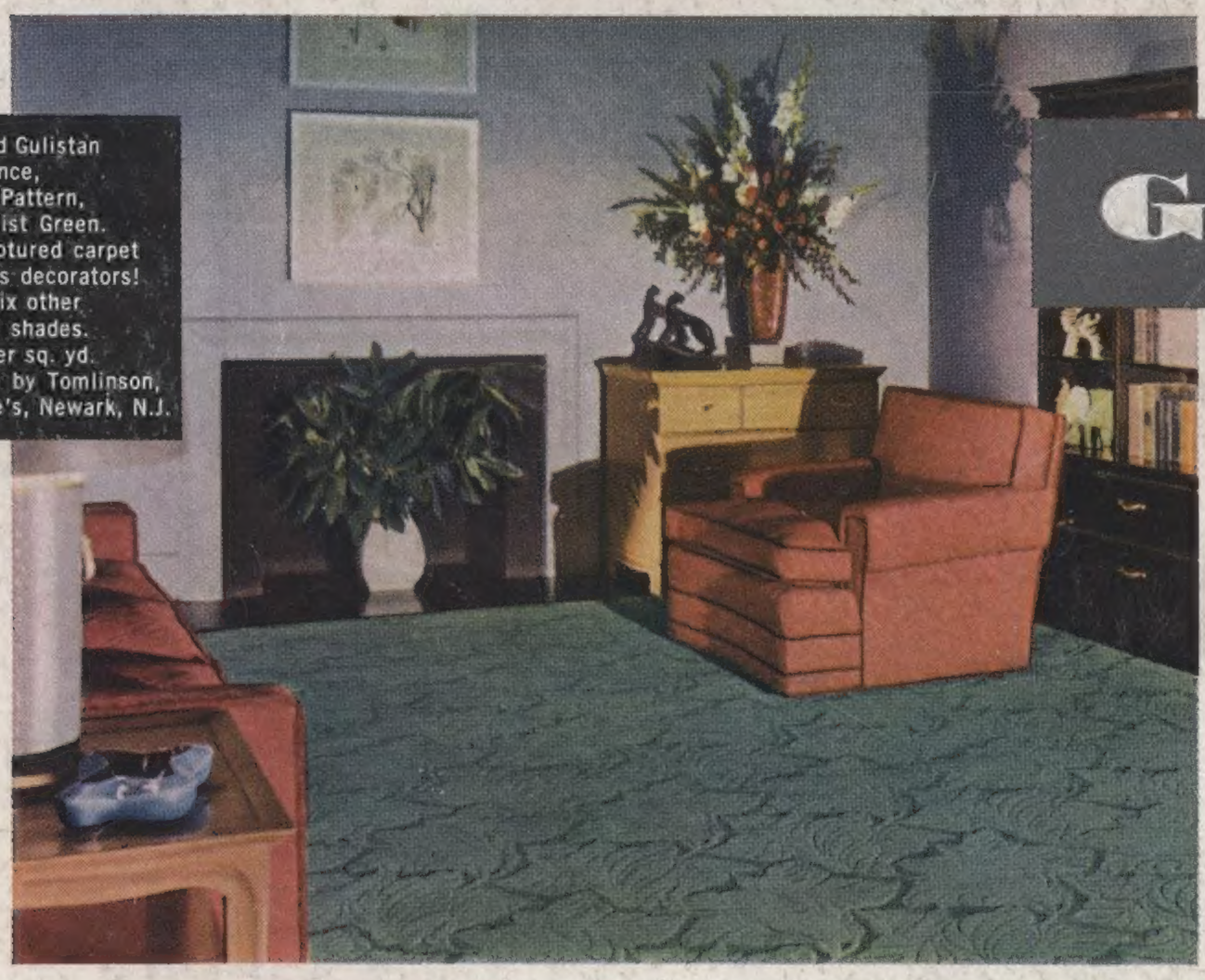
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